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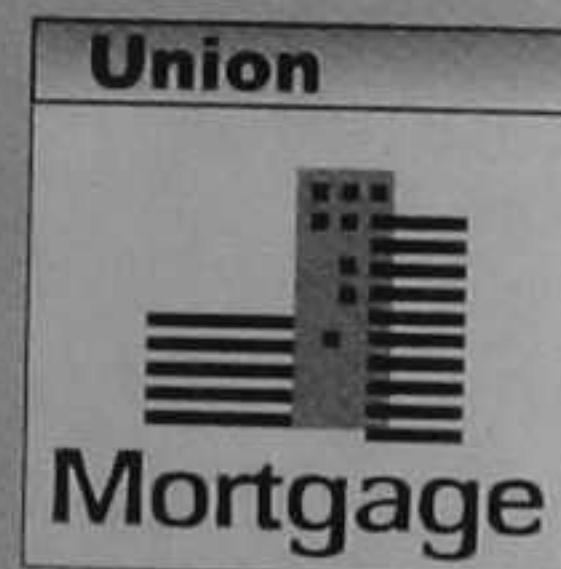
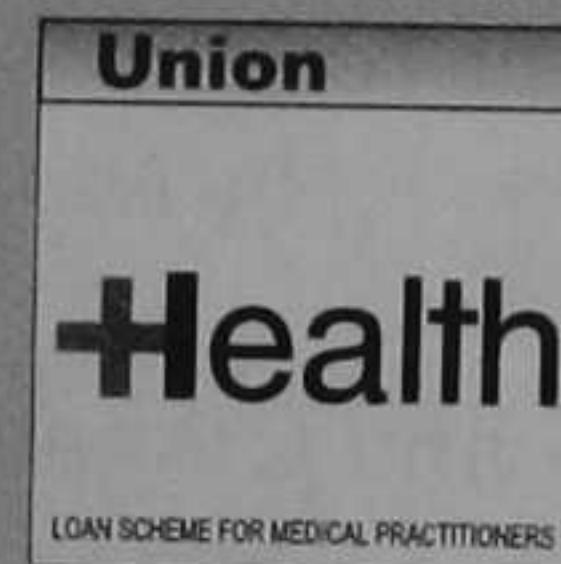
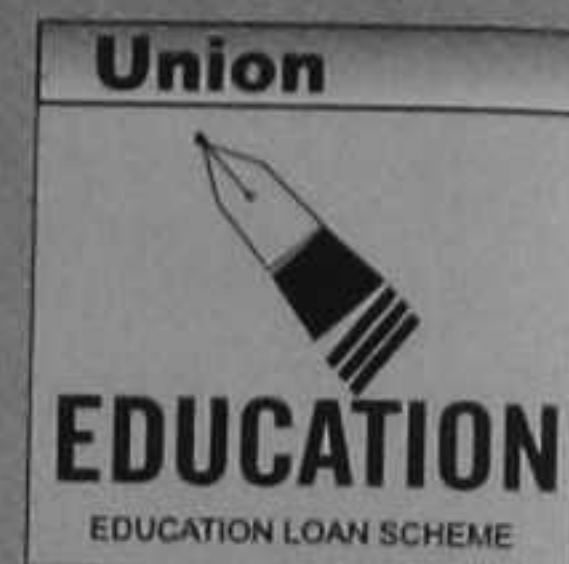
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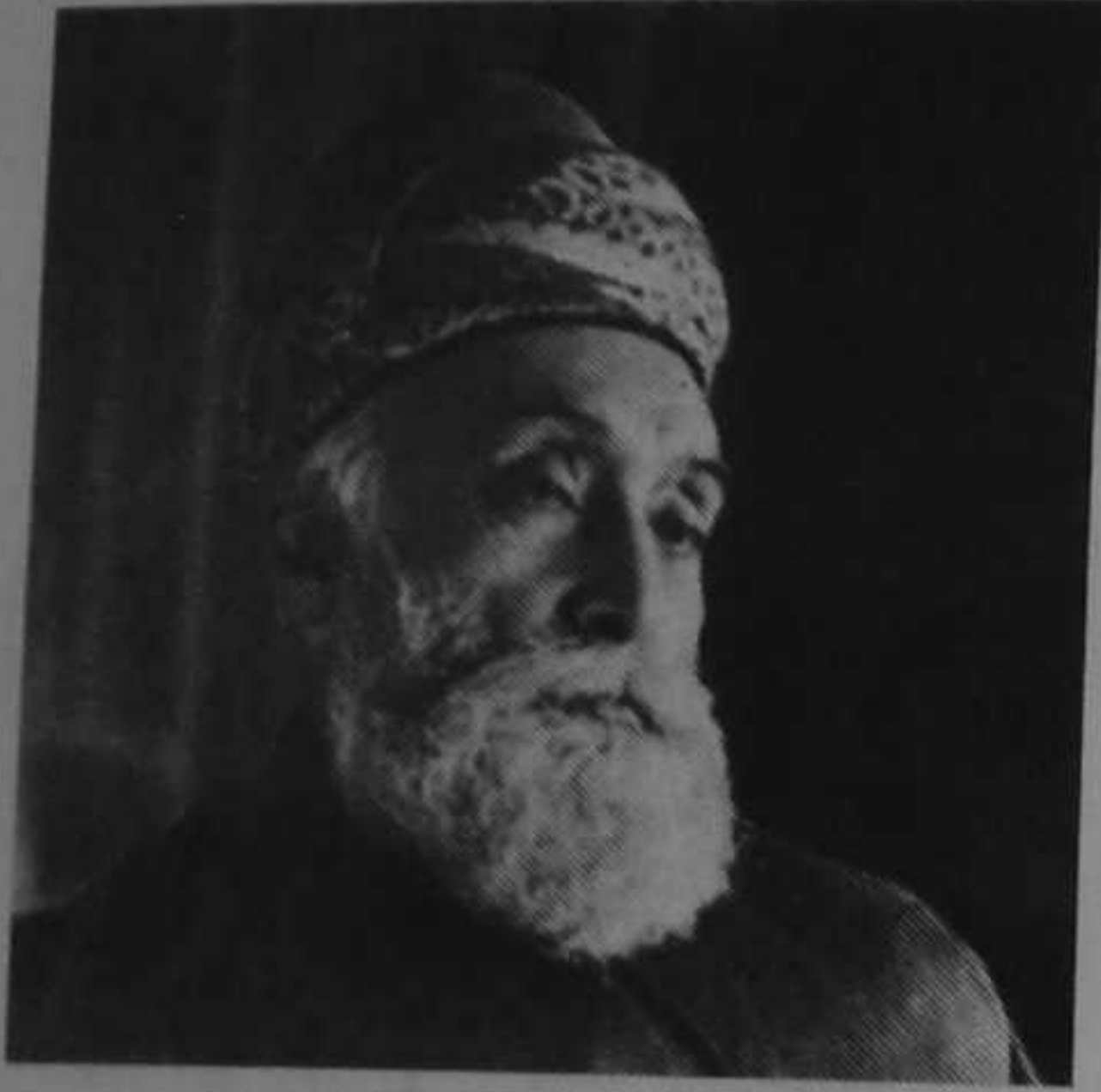


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IN FOCUS

Dr. Srivatsa continues to present his views on how compositions come about in a masterly manner which can come about only from a person who is both a composer and an eminent scholar. An article on the history of the Veena by T. S. Parthasarathy makes for informative reading. Narada discusses the views once expressed by the famous Hindustani musician Bhimsen Joshi on various aspects of Carnatic Music. In the next article P. N. Krishnamoorthy traces the contributions of Kerala to Carnatic music. Garland N. Rajagopalan has in his article, cited Andal and her Tiruppavai as an example of eloquent devotion. Dr. Sulochana Rajendran's interview with O. S. Thiyagarajan reveals the mind of a leading musician on various aspects of the present day Carnatic music scene. An equally interesting interview by her with that eminent Violinist M. Chandrasekharan follows. This is followed by a brief report on the "Sri Shanmukhananda National Eminence Award" to Pt. Hariprasad Chaurasia and the "Shanmukha Sangeetha 'Shiromani'" awards to Dr. M. Narmada, Shri. P. Unnikrishnan and Shri. Sanjeev Chimmalgi. The passing away of Manohar has been an irreparable loss to the Tamil Drama world. The issue concludes with an obituary on this great thespian. □



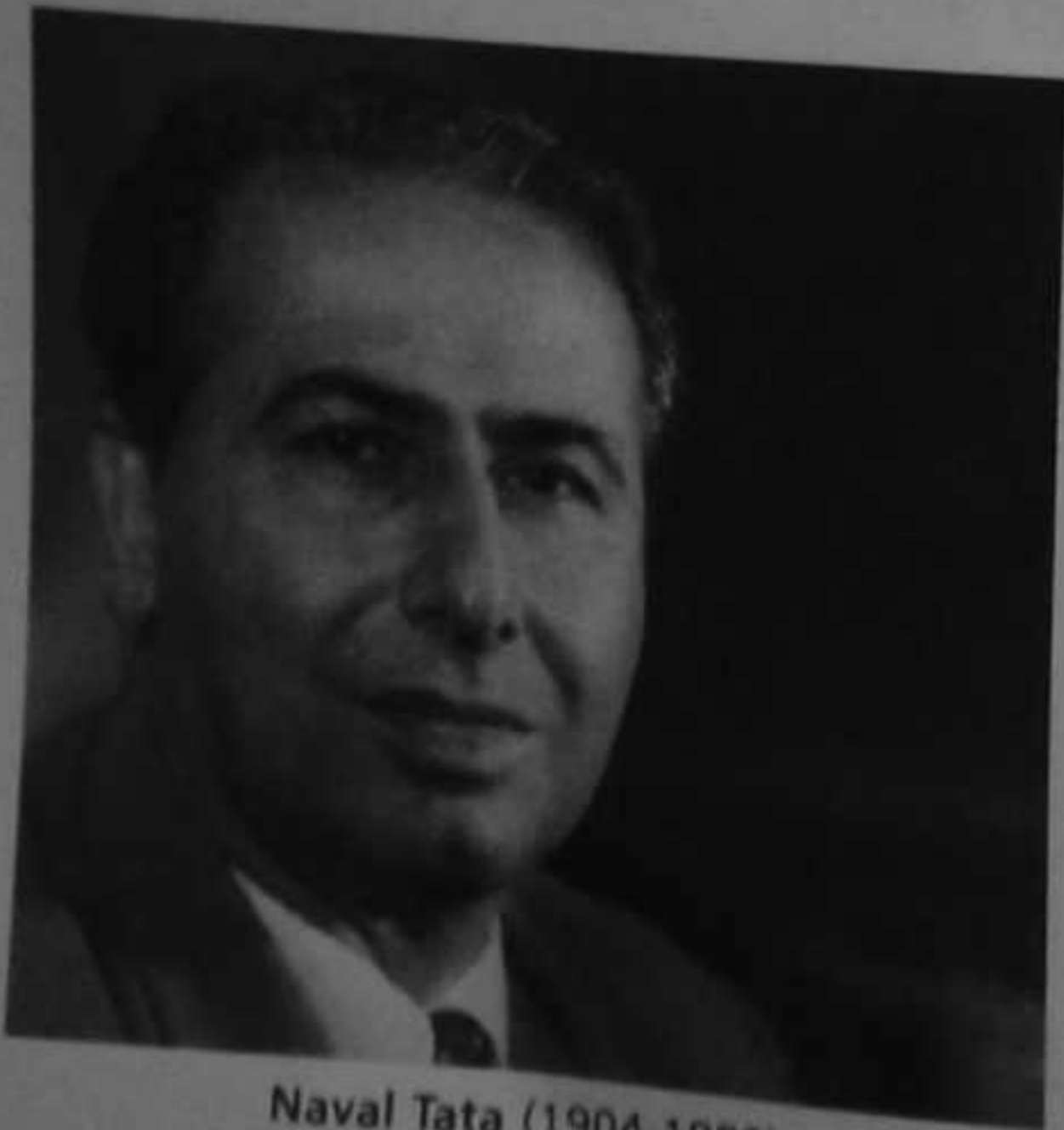


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HOW DO COMPOSITIONS COME ABOUT ? * - (Part II)

by Dr. V. V. Srivatsa

Let us now see how compositions come about, from the broad-based concept of Bhava, Raga and Tala. The Bhava aspect can be divided as follows :-

1. Pada - Bhava
2. Vak - Bhava
3. Artha - Bhava
4. Sadha - Bhava
5. Bhavana

A language, a Bhasha, is a collection of words, is a Nirmita-Vangmaya. Words devoid of meaning are mere sounds. Kalidasa commences the Raghu-Vamsha with the Shloka :

*Vaagarthaviva Samprukthou
Vaagarthaha Pratipattayeth
Jagataha Pitarou
Vande Parvati Parameshvarou*

The relationship of the Divine Parents is akin to the relationship between a word and its meaning. The spoken word should be pleasant - not harsh or guttural. Above all, they should be emotive, have Bhavana. This is the concept of Bhava.

Pada-Bhava primarily pertains to etymological and grammatic perfection. The choice of the language for expression, decrees the grammar to be followed. Ayyarwal has composed a Gadya in Sanskrit, verses for his play in Sanskrit and a number of songs, as well. His Telugu

pieces are surcharged with Sanskrit and bristle with epithets. Ayyarwal, apart from choosing words of vintage variety, has also coined puzzling synonyms which require considerable effort in interpretation. Compounding of words is permitted and appreciated provided that words are grammatically proper and parliamentary. Some outstanding examples of Ayyarwal are :

1. "Raka" means lotus; also the moon.
See Rakabhja Mukha
(in Kriti Lokavanachatura)
2. "Shara" means water;
so "Sharadhi" means ocean
See Sharadhi Bandhana,
Dasharate Daya Sharadhe
3. "Shara" means water;
So "Sharaja" means lotus
See Sharajalochana Sharajanayana

Dikshitar, while adhering to the classical language, developed the declension technique, using the same noun, with different Karakas, with profound effect, to compose six series of compositions. The three Navavaranas, Kamalamba, Abhayamba and Siva, together with compositions of the Guruguha, Ramachandra and Neelotpamba groups, constitute these six series. Added to this, is the fact that the eight songs on Neelotpamba were in Gowla-ragas.

* Paper presented at a lecture-cum-demonstration on 27.7.1986 under the aegis of the Bhakta Rasika Ranjani Sabha, Anushaktinagar, Mumbai

However, some expressions used by Ayyarval have to be accepted as poetic licence. 'Vi' means bird; the expression used for Garuda is 'Viraja' (Viraja Vahana in Entanusu Sairindu). 'Asuga' means an arrow but Ayyarval uses it to mean wind. "Ghanagha Jimutasuga" (Nennarunchinanu - Malavi). One may also note the passage – "Ippudu Ee Haraami Tanamelara Bhakta Tyagarajanuta" in (Eduta Nilichite) which is not a commonly used expression. I would like to draw your attention to Yamaka, which means obtaining a double meaning by a shift of words. Some examples are :

Manasa Mana Samarthyamemi
(Tyagaraja - Vardhini)

Kamakoti Bila Harinuta Kamale
(Dikshitar - Bilahari)

Samsaara Beethayapahe
(Dikshitar - Arabhi)

Bhaje ham Veera Nutam
(Dikshitar - Hamir Kalyani)

While I would deal with Yati, along with Prasa, technically I must mention it under Pada Bhava. Matu Alankara is the technique of bringing in special effects without any change in meaning.

Sri Kedaaraadi Kshetra Aadharanam
Antyadbhutha Karadhruta Saarangam

Vak-Bhava is Lalitya or Madhurima in Uccharana, pronunciation. The Gadya type of Vak is not appreciated, even if it may enthuse the percussionist – Jada Kirana - Yuvati Nutaa. Even if consonants

predominate, the effect should be pleasing to the ear. (Daksha Sikshana....Vikshana from Akshayalinga Vibho) is an example.

The aspect of Vak-Bhava is of great importance to the performer too. Words should not be split or mispronounced. 'Nigama Shiroththamu Galgina', 'Endharo Mahanubhavulu' are notorious cases of verbicide.

Volumes can be written on Artha-Bhava. Aksharas build words and Padas (or words) lead to Artha (meaning). An ancient text, Padmapurana states :

Alpaksharam Asandrigham
Sakhadvishadhomukham

Asato Bhavana Madhyastham Sutram
Sutravidam Vidhuhu

(Minimum words, well connected in meaning like a Sutra but with a wide potential for interpretation should be used.)

Wide interpretation is possible only when Upama and Ukti are used. Tyagarajaswami is a peer, non-pareil, in this art. Scenarios presented by him, such as the grandeur of Sri Rama seated on a throne (Koluvaivunnade - Devagandhari), Rama resting on the Suvela Hill, (Giripai Nelakonna-Sahana), Rama directing Bharata to stop waving the Chamara (Nati Mata-Devakriya), the majesty of Rama and Sita sailing in a boat (Paritapamu - Manohari), the rapture of the sages (Alakallala Adagagani – Madhyamavati) are unforgettable. In a Kuntalavarali piece, one gets the impression as if Ayyarval is directly talking to Sri Rama.

Kali Narulaku Mahiagalu Delipemi
Phalamana Leda

Ayyarval, with unlimited Kalpana, has liberally used Atishayukti. Dikshitar, on the other hand, preferred to be graphic. The cameo etched in "Mamava Pattabhirama" is graphic; so also in all of his Kshetradana-kritis. See how subtly he refers to the jasmine and javandi sellers in "Sri Mathrubutham". Syama Sastri sang to his Pratyaksha Devi, Kamakshi and adopted the narrative form.

Sabdha-Bhava covers :-

- (1) Akshara-Sankhya,
- (2) Prasa,
- (3) Anuprasa,
- (4) Dhatu-Alankara,
- (5) Dhatu-Matu Alankara and
- (6) Yati.

Akshara-Sankhya is governed by the tala or laya-scheme chosen for a composition. It will be too onerous to enumerate now, the counting system for Akshara-Padas. Suffice would it be, to say that the count of the words should match the Aksharas of the Tala. Prasa is alliteration and Anuprasa is rhyme. You are well aware of these. The lilt is obtained only by alliteration and or rhyme. Dhatu Alankara is to start compositions on the Jiva-swara or Nyasa-Swara of a Raga. The next Alankara, is better known as Swarakshara, which was Syama Sastri's forte. Ramaswami Dikshitar composed a whole Varna, in Todi, with Swaraksharas.

"Sariganidani". Some outstanding examples are :

"Nee Samana" Syama Sastri - Dayajooda Manchi);
"Nee Padambuja" (Syama Sastri - Sarojadalanetri);
"Girvana Vandita" (Syama Sastri - Parvati Ninnu);
"Devi Ni Pada Sarasa (Syama Sastri-Ibid-Kambhoji)

Dovetailing Padas with Swaras is exquisite, of which we have instances in Ayyarval's and Dikshitar's compositions, as well. This also encompasses the art of starting the Pallavi and the Anupallavi of a song with like-sounding words. Examples :-

Pakkala Nilabadi - Sukkala Rayani;
Sita Vara Sangita - Gitadyakhila;
Gajamba Nayako -Ajendradyamara

This is optional, not compulsory. Provision of "Sollukkattu" is also Dhatu-Matu Alankara, to enhance percussion-based effects. Yati has many forms - two of which are well known. Srotovaha Yati is the expansion of words.

"Sam Prakkasham" (Tyagarajayogavaibhavam)

Gopuchhcha is the converse, the tapering-off of a word. Examples :-

Sri Sarasapade, Sarasakaye, Nagadhwanisahite

Of what avail, words without feeling, without depth? Bhavana means emotion, mood. Before detailing out Bhavanas, I would like to state that Tyagarajaswami's Sri Rama was a personal God, with whom he could take many liberties. Dikshitar, a staunch Advaitin, believed in an impersonal, formless, Brahman. Syama Sastri wanted instant liberation, as can be

seen from the repeated use of "Ippudu" and "Brova".

All three savants desisted "Narastuti", the praise of mere mortals. Some examples are :

Mamata Bandana Yuta Narastuti Sukhama (Tyagaraja);

Hiranmayeem Lakshmeem Sada Bhajami Heena Manavashrayam (Dikshitar);

Mayooranatham Anisham Bhajami Mayaamaya Dharaneesham Tyajaami (Dikshitar);

Mariyaadalu Erugani Dushprabhula Kori Vinutimpanu (Syama Sastri)

Bhavana can be analyzed in three ways. Firstly, the Rasa that pervades - Veera, Srungara, Shanta, Shoka etc. Bhavana is governed by Rasa or emotion. Secondly, in Bhakti-based kritis, one should identify the Asakti, or form of Bhakti. I provide the names of Asaktis and some illustrative compositions:-

1. *Gunamahatmya Asakti (Glory)* - (Rama Katha Sudha - Tyagaraja) and (Sadachaleshwaram - Dikshitar)
2. *Rupasakti (Physical Beauty)* - (Lavanya Rama - Tyagaraja) and (Marakoti Lavanya - Dikshitar)
3. *Kirtanasakti (Desire to express)* - (Intasowkhya - Tyagaraja) and (Bhaja Re Re Chitta - Dikshitar)
4. *Smaranasakti (Remember)* - (Smarane Onde Salade - Purandaradasa) and (Smarane Sukhamu - Tyagaraja)

5. *Padaseva (Feet Worship)* - (Raghu Nayaka - Tyagaraja) and (Pankajaksha Tava Sevam - Swati Tirunal / Todi)
6. *Archana (Formal Worship)* - (Tulasi Bilva Mallika - Tyagaraja) and (Ardhanareeshwaram - Dikshitar)
7. *Vandana (Respect)* - (Vandanamu Raghunandana - Tyagaraja) and (Sree Parvati Parameshwarou - Dikshitar)
8. *Dasyam (Subjugation)* - (Tavadasoham - Tyagaraja) and (Paramapurusha - Swati Tirunal / Ahiri)
9. *Sakhyam (Friendship)* - (O Rama Rama - Tyagaraja / Nagagandhari and (Bhavati Vishvaso Me - Swati Tirunal / Mukhari)
10. *Atmanivedanam (Self-surrender)* - (Makelara Vicharamu - Tyagaraja) and (Devadeva Kalayaami Sohameesha Mamakam - Swati Tirunal / Nadanamakriya)
11. *Sthira Bhakti (Steadfast devotion)* - (Bhuvini Dasudani - Tyagaraja) and (Tyagarajam Bhajare - Dikshitar)

Lastly, Bhavana, or emotion can be classified as per the moods. Here again, I will provide some examples :

1. *Autsukya (Longing)* (Kandajoodumi - Tyagaraja - Vachaspati)
2. *Nirveda (Despondency)* (Nee Bhajana Gana - Tyagaraja - Nayaki)
3. *Amarsha (Anger)* (Manamu Leda - Tyagaraja - Hamir Kalyani)

4. *Smriti (Past Remembrance)* (Sita Manohara - Tyagaraja - Ramamanohari)
5. *Chapalata (Impatience)* (Aparadhamula Norva - Tyagaraja - Rasali) and several kritis of Syama Sastri
6. *Nindastuti (Criticism)* (Etavuna Nerchitavo - Tyagaraja - Yadukula Kambhoji)
7. *Samanata (Equality)* (Bandureeti Koluviya - Tyagaraja - Hamsanadam)

In the last case, *Samanata*, please mark the words "Rama Nama Manu Vara Khadga Meevi Rajillunaiyya" and compare the same with "Pratyastam Anjalisou Tava Nigrahaaste."

Some scholars feel that the types of Bhakti should be Dainya, Vatsalya, Madhura, Prathirodha and Ananya Bhakti. Purandaradasa kritis and Periazwar's Pasurams are shining examples of Vatsalya. The Vatsalya shown by Ayyarval in "Seethamma Mayamma" is one of a child to its parents. For Madhura Bhakti, Ayyarval becomes a Nayaki to the Nayaka, Sri Rama, in Pattividuvaradhu (Manjari). Manickavachagar, Andal and Jayadeva are other examples. Ayyarval shows his Ananya Bhakti in "Buddhi Radu".

Thus, compositions come to be, by the combination of Bhava and Bhavana.

The aptness and the choice of the Raga determines the Rasa of the Kriti. Raga Bhava is basically the Rasa, which is the developed relishable state resultant from the interplay on it, of attendant emotional conditions called Vibhavas, Anubhavas and Vyabhichari / Sanchari

Bhavas. Vibhava is the cause or Karana and is divided into Alambana (personal or human object and substratum) and Uddipana (Excitants). Anubhava means the ensuants or effects following the rise of emotion. Vyabhichari / Sanchari are ancillary feelings, 33 in number, including suspicion, jealousy, intoxication, languor, anxiety, fear, pride, anger, bashfulness, cogitation and the like.

Kritis are based on Uddipana and Anubhava factors. Padas, Javalis and Darus are oriented to Vyabhichari / Sanchari. Each raga portrays an inherent rasa. In the choice of a raga for a kriti, the Raga - Rasa prevails. The Raga-Lakshana also guides a composition. In a Tristhayi Raga, there should be passages touching the Tara Sthayi and if possible, the Mandara, as well. The Swara-Krama should be followed to the best possible extent and importance should be given to the graha-swara. This affects the "Eduppu". The Gamaka-Varika aspects of a Raga should be heeded. As far as possible, compositions should be in Naya and Rakti ragas. Sancharas should be limited in Nishadantya and Panchamantya Ragas. Compositions should be such that the Raga is well portrayed in its passage.

You will excuse me for the brevity on the Raga-Bhava. Anyway, compositions come to be by the interaction between Bhava and Raga.

The Tala Bhava or Laya-Vinyasa is too complex a subject. Suffice would it be to state that the choice of the tala should be from one of the standard talas and that

the Gati should be decided as well. The Laya-scheme governs the Pada and Sabdha sectors of Bhava. Rettai-Kalai Adi Tala in Hamsadhvani, Ata Tala in some Upanga ragas, Jhampa Tala in Varali etc. are not favoured. Complicated Talas like Lakshmeesha, Dhruva or Simhanandana are more for Lakshana purposes. The medium tempo or Madhya Laya is preferred. In Vilamba-Kala compositions, relief is provided by the Madhyamakala passages.

Compositions thus, come to be, by the cohesion of Bhava, Raga and Tala. I have not adopted a tangential attitude to the topic. I felt it essential to present in depth, the musicological or theoretical angles in the process of composing. In

spite of deep knowledge, composing is still 90% inspiration and 10% perspiration.

*Naanya Pravachanena Labhyo Na
Medhayaa...Tena Labhyam*

Divine Grace and the blessings of the Guru are needed. A Tamil Saint said - "Tanchollaal Taantannai Keerthitha Maayan". Composers are the basic craftsmen, performers the embellishers and the public the Bhoktas. I am a humble student of music, that's all. Yet, realizing that the title of the topic chosen makes it incumbent on me to explain the practical side, the sequence of composing. □

(Concluded)

VINA - SYMBOL OF INDIAN MUSIC by T. S. Parthasarathy

Among the innumerable musical instruments of the world the Indian Vina stands as an instrument with a hoary past harking back to the Rigvedic age (3500 - 2500 B.C.) It always occupied the first place in the list of ancient instruments, viz. Vina (lute), Venu (flute) and Mridanga (drum). It is interesting to note that the shape of the primitive Vina was curved like the body of the bamboo bow. In the Rgveda we find mention of the Vina, Vaana, with hundred strings. The Saptatantri Vina is one of the types of the lute class of ancient India.

In the Vedic and Buddhist literature, different kinds of Vina have been mentioned and later authors like Narada (of the Siksha) (1st century A.D.), Bharata (2nd century A.D.), Matanga (5th - 7th century), Parsvadeva (7th or 9th century) and Sarngadeva (early 13th century) as well as most of the post-Sangita Ratnakara writers on music have described the characteristics of different kinds of Vina in their respective works. Naturally, therefore the names of a large number of Vinas are found in musical as well as in non-musical literature in Sanskrit and other languages in India.

A few of them are mentioned below to whet the reader's interest.

Achala (or Dhruva), Kacchapi, Daravi, Raudri, Chala, Parivadini, Gatra, Kurmi, Vaana, Picchola, Chitra, Brahmi, Saptatantri, Kshauni, Vipanchi, Katyayani.

Music lovers in South India will be interested to know that the Kudumiyamalai inscription near Pudukotta mentions the Satatantri Vina during the time of the Pallava King Mahendravarman (7th century). This ruler is stated to have been an expert in playing the Vina and was the disciple of one Rudracharya. Although this theory is questioned by later researchers, it is clear that the Vina played was called Parivadini having seven strings.

The late Hulugur Krishnacharya, an eminent musicologist, who himself constructed two new Vina-s, has traced the history of the Vina in a Sanskrit poem which he wrote in 1935. The following is a summary of the poem. (See Table 1)

Saraswati Vina

The Indian Vina has always been considered as an instrument of the Gods and hence the name 'divine instrument'. Although the flute is inseparably connected with Lord Krishna and the mridangam associated with Brahma, Nandi and even Vishnu, the Vina is stated to be the inseparable companion of Saraswati, Narada and Siva. In fact, the very name of our Vina is 'Saraswati Vina'. The Vina handled by Goddess Saraswati is known as 'Kacchapi'. In the sloka 'Vipanchya gayanti' in the Saundarya Lahari, Adi Sankara portrays a beautiful scene in which Saraswati plays the 'Vipanchi'. Matangi Devi, the goddess of music is always depicted as holding the Vina in her hands

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TABLE 1

Name of the Vina	Treatise	Author	Period
Dhruva	Natyasastra	Bharata	1st century B.C.
Chala	Do.	Do.	Do.
Vipanchi	Do.	Do.	Do.
Rauduri	Sangita Ratnakara	Sarngadeva	13th century A.D.
Kacchapi	Do.	Do.	Do.
Naissanki	Do.	Do.	Do.
Brahmi	Naradiyam	Narada	2nd century B.C.
Chitra	Natyasastra	Bharata	1st century B.C.
Taumburi	Arsheya	Tumburu	Vedic Age
Madhyamela	Pundarika		1530 A.D.
Achyuta	Ramamatya		1550 A.D.
Rajendramela			
Raghunatha	Venkatamakhi		1630 A.D.
Bhupamela			
Tulajendra	Tulajaji Maharaja		1780 A.D.
Melavina			
Sriman Nalvadi	Krishnarya		1938 A.D.
Krishna Rajendramela			

"Vina sankranta charu hastaam". The 'Matangi Shatakam' is full of references to the Vina and we get phrases like 'Vina vadanavela kampita sirasam', 'Vina rasanushangam' and 'Vama kucha nihita Vinam'. The sloka 'Manikya Vinaam Upalalayantim' is found as the last sloka of the Matangi Shatakam and the first sloka of 'Syamala Dandakam'.

Lord Siva is also depicted as being fond of Vina music. He is described as 'Vina vadana loludu' by Tyagaraja in his song 'Mokshamu galada'. In this aspect Siva is known as 'Vina Dakshinamurthi'. Apart from Gods, many sages are depicted as

Vina players the most notable being the divine sage Narada. His Vina was known as 'Mahati' and it was his inseparable companion. Tyagaraja describes this beautifully in his kriti 'Sri Narada' (Kanada) as 'Veda janita vara vina vadana tatvajna' (one who knows the mysteries of Vina vadana). It is not enough if one knows merely to play the Vina; he should know the secrets of the instrument and how it responds to a devoted votary. It can even make him reach Moksha or final beatitude and the sloka from the Yajnavalkya Smrti proclaiming this is a frequent quote by writers on music:

"Vina vadana tatvajnah
sruti jati visaradah
Talajnascha aprayasena
moksha margam sa gacchati"

(One who knows the mysteries of playing the Vina, is an adept in sruti and has a sound knowledge of tala, effortlessly finds himself on the way to Moksha).

Queen of Musical Instruments

It is no wonder, therefore, that this 'Queen of Instruments' finds a prominent place in Indian literature in Sanskrit and other provincial languages. Kalidasa, the 'Kavi Kulapati, of Sanskrit mentions it in many places in his works. In a pathetic scene in which the forlorn wife of the banished yaksha in 'Meghasandesha' weeps in anguish, Kalidasa introduces the Vina : "Utsange vaa malinavasane saumya! nikshipya Vinam". (placing her Vina, O good one, on her lap etc.) The story of Udayana controlling a mad elephant by playing the Vina is well known. Even Vedanta Desika calls himself as "Vina viseshamiva Venkatasailanathah", a Vina on which the Lord played and made it produce the 'Dayasatakam'.

Indian mythology is fond of allotting names to the various weapons of Gods, their conches, musical instruments etc. The bow of Vishnu is called Sarnga, that of Siva as Pinaka and Arjuna's bow is known as Gandiva. Similarly Vishnu's conch is known as Panchajanya and the Bhagavad Gita mentions the names of conches blown by the Pandavas during the Mahabharata war as Devadatta (Arjuna), Paundra (Bhima),

Anantavijaya (Yudhishtira), Sughosha (Nakula) and Manipushpaka (Sahadeva). But the largest number of names associated with Gods and heroes are the Vinas they handled. In addition to the names already mentioned earlier, the names of Vinas called Kalavati (Tumburu), Brihati (Visvavasu) and Pinaki (Siva) come to our mind. Vinas are also named by the number of strings, like Ekatantri and Satatantri and by their shapes like Mayuri (peacock), Kacchapi (tortoise) etc.

Valmiki's Reference

Indian poets like to depict their heroes not only as noble, brave and valorous but also as accomplished musicians. Valmiki portrays Rama as an expert musician "Gandharve cha bhuvu sreshtah" and makes him mention the Vina in a sloka in the Yuddha Kanda.

"Mama chapamayim vinam
sarakonaih praveditam |
Jyasabdastumulam ghoram
artabhita mahasvanam |
Avagahya maharangam
vadayishyamaham rane ||

(I shall enter the stage of the field, with my arrows as the striking sticks and play with my bow as I would play on a Vina).

When Hanuman entered the seraglio of Ravana at midnight, he saw a woman sleeping embracing a Vina :

"Kachid vinam perishvajayaprasupta
samprakasate".

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Ravana is stated to have played a Vina called Ravanahastaka. Legends mention how Udayana, with the Vina Ghoshavati in his hands, captivated not only the heart of Vasavadatta, but tamed wild elephants.

Mention by Manickavachakar

Tamil literature is also full of references to Vina and the Yazh which were two different instruments. Manickavachakar speaks of Vina players and Yazh players sitting on different sides of a hall. A verse starts with the words 'Masil vinaiyum malai madiyamum'. The Silappadikaram, however, concentrates on the Yazh which was the instrument played by Madhavi. The Jivaka Chintamani mentions that its hero, Jivaka, was an adept in playing the Yazh when he was only 15 and later won over Gandharva Datta, a Vidyadhara maiden, in a music contest.

The Hindustani tradition mentions a number of Vinas not found in the South Indian tradition. These include Analambi (Siva), Vipanchi (Svati), Kinnari (Matanga), Brahma Vina (Somarajadeva) and others.

The longest list of Vina names (41) is to be found in the 'Panditaradhya Charitam' of Palkuriki Somanatha, a Telugu poet who lived around 1270 A.D. The list contains the names of Vinas like Kailasavina, Akasavina, Vinottama etc., not found in regular works of music. Other Telugu poets like Peddana also speak of the Vinas of their time. The Vina came to dominate musical thought so much that the human voice came to be described as 'Gatra Vina'.

Ramayana set to Vina Music by Kusa – Lava

Vina music was considered to be indispensable means of Yoga practice and many saint-singers are depicted as playing the Vina while singing the praises of the Lord. Even Ravana is stated to have played the Vina while singing the Saman to propitiate Siva. It was to Vina music that Valmiki set his immortal epic Ramayana to be sung by Kusa and Lava during Rama's Asvamedha. Tiruppanalvar sang the praises of Lord Ranganatha at Srirangam with a Vina in his hands. Tirunilakanta Yazhpanar accompanied Tirujnanasambandar when the latter sang Padikams before deities. The devotee Banabhadra played the Vina before God Somasundara at Madurai. Instances like these can be multiplied. The Koyil Olugu, a chronicle of the Srirangam temple, mentions the spots and festivals at which the deity used to be offered the service of Vina music. Tallapakkam Annamacharya is depicted in sculpture as holding a small Vina resting on his shoulder.

Royal patronage

Many kings were votaries of the Vina, Samudragupta, the Gupta monarch, was shown on his coins playing a Vina. The Pallava king, who had the Kudimiyamalai inscription carved on a rock, described himself as a Vina player. It was the encouragement given by rulers to Vina players that resulted in research being conducted in the fretting of the Vina in different periods and the present Vina being named after Raghunatha Nayak.

From Bharata Muni down to Subbarama Dikshitar, music theory is explained with the aid of a Vina. It is not possible to explain musical phenomena like Sruti-s, Gamakas etc. with the help of wind instrument like the flute or the Nagasvaram. This is the reason why most Sanskrit works on music theory contain a chapter called the 'Vina Prakaranam'. One Kavisardula Paramesvara (18th century) of Chidambaram wrote an exclusive treatise on the Vina called 'Vinalakshanam'. Although short, this work explains all the important aspects of Carnatic music like Svarasthanas, the special features of Svaras, Tala Nirnaya, playing technique, Melakarthis and Raga Lakshanas, solely through the medium of the Vina alone. Ahobala, in his 'Sangita Parijata', written in the latter half of the 17th century, gives the lengths and intervals of frets on a Vina which he describes.

Noted Vidwans

One should read the 'Vaggeyakara Charitram' in the 'Sangita Sampradaya Pradarshini' of Subbarama Dikshitar to gather how Vidwans used to vie with each other in mastering the Vina. Many of them had the prefix 'Vina' to their names like Vina Krishnayya, Vina Subbukutti Ayya, Vina Perumalayya, Vina Kuppayyar and so on. Subbarama Dikshitar pays a glorious tribute to Subbukutti Ayya in his book. Vina Perumalayya was another legendary figure in the Vina sphere. He was a court Vidwan at Tanjavur and was unequalled in playing Ghana Raga Tanam. He could play a single

raga for days without repeating the sangatis. Vina Kalahasti Ayyar was another noted Vina artiste.

It is well-known that Muthuswami Dikshitar was a great votary of the Vina and declared himself as 'Vainika-Gayaka'. His two brothers, Chinnaswami and Balaswami were also great exponents of the instrument. Subbarama Dikshitar describes how, when Chinnaswami Dikshitar was playing an alapana of the raga 'Nagavarali' at night, a cobra appeared and started swaying its hood to the music. Naturally, some of Muthuswami Dikshitar's disciples were Vina players prominent among them being Avudayarkoil Vina Venkataramayya. Subbarama Dikshitar himself was a talented player on the Vina and explains all the technical details about Carnatic music through illustrations on the Vina frets.

The twentieth century produced many illustrious Vina maestro, from different parts of South India like Vizianagaram, Mysore, Tanjavur and Travancore who developed their own individual styles of play. As their number is very large, it would be invidious to mention only some of them.

The Vina is thus a unique musical instrument, the history of which traverses many centuries from the Rigvedic period to the present day. It is as perennial and celestial as the river Ganga the 'Vibudha Sindhu' of India. The Vina is the instrument par excellence of Indian music and a true symbol of Indian culture. □

Courtesy: The Journal of the Music Academy, Vol. LIX

DIFFERENT TRADITIONS by Narada

The importance of preserving the broad musical structure or Dhatu of a krithi is very vital. Needless to say the Maathu or lyrics of the composition have to be preserved entirely without any distortion whatever. Considering the fact that in Carnatic music, lyrics are in many languages such as Telugu, Tamil, Sanskrit, Kannada, Malayalam, Hindi and Manipravalam (which is a combination of a number of these languages), ensuring proper pronunciation in the enunciation of sahitya is indeed a difficult task. Experience has shown that if the song is written in the Devanagari script, it is possible to preserve the fidelity of articulation with the minimum of distortion. At this point, I will deviate a bit and refer to an interview with Bhimsen Joshi in which he had made some comments on Carnatic music.

In the first instance Bhimsen Joshi had said that not enough attention was being paid to voice culture in Carnatic music. This is a point on which there could be little or no difference of opinion as it is a well-known fact that many Carnatic musicians are unable to maintain strict adherence to sruthi because of the inadequacy of attention to voice culture in current day teaching methods. However the next point made by Bhimsen Joshi deserves discussion. He has opined that there is too much concentration of attention on compositions in Carnatic Music. He feels that in Hindustani music

much greater scope exists for the imagination of a singer whose own improvisation entitles him to be regarded as a composer in his own right. In this context it would be useful to point out that in the current form of Carnatic music, the heart of the music lies in its large number of compositions by many great composers such as the Trinity (Tyagaraja, Muthuswami Dikshitar and Syama Sastry), Swati Thirunal, Patnam Subramania Iyer, Poochi Srinivasa Iyengar and others. Further more it is a well recognized dictum in Carnatic music that the *uttama vaggeyakara* is that composer who composes both the lyrics and the music for it simultaneously in one go. A person who merely sets to music a lyric written by someone else is not considered to be in the same class. Further more, the *lakshya* of a raga is principally derived from an important composition in that raga.

Mere familiarity with the musical scale (ie. swaras in the arohanam and avarohanam) would not enable one to comprehend the true character of that particular raga. It is only from the various *prayogas*, that constitute the music for great krithis by great composers in a particular raga, that the rules for the delineation of that particular raga are derived. Without the large number of compositions of great composers, Carnatic Music could not have attained the grand sweep and depth it has now attained. I have always found it difficult to digest

attempts at comparisons between Carnatic and Hindustani music notwithstanding their common origin. If there are features in one system which can be usefully assimilated in the other, this should be done without fear of criticism. Thus when the great Muthuswami Dikshitar used a number of North Indian ragas in his compositions, he only succeeded in introducing these ragas into the Carnatic system and thus brought both the systems a little closer. Similarly when Carnatic ragas such as Hamsadhvani and Keeravani are sung by Hindustani stalwarts, this is also a step in the right direction.

However to argue that krithis should not be given their deserved primacy in the scheme of things in Carnatic music would not appear to be a correct approach. For, without these great krithis, Carnatic music would be reduced to virtually nothing. Bhimsen Joshi has further gone to say that Carnatic music is almost like Western music as far as the importance of a composer is concerned. This statement is both true and false. True in the sense that we do attach a great deal of value to the rules and basic approach that govern the musical formulation of a krithi in a particular raga. However it must be realized that in Western music a composition is generally a combination of the contributions of a large number of instruments and that the accent is more on the resultant harmony than on the melody. It is thus imperative that the music must be played exactly as written out by the composer with very few degrees of freedom left for the performer. In Carnatic music, however while the lyrics

are inviolable and the broad musical framework as envisaged by the composer has to be sustained, a considerable amount of freedom still remains with the performing musician.

Then there is the problem of terminology as well. I came across an article by Mohan Nadkarni, who, while discussing about a disc released by Kishori Amonkar has said that nine bhajans of Meerabai had been selected by Kishori who had then composed the background and had thus "assumed the role of composer singer". On reading this I could recall many other remarks related to Hindustani music as well, where the term composer has been used in the sense in which it is used in Western music. In Western music, it is the person who composes the music for lyrics that may have been composed by someone else, who is referred to as the composer. The same appears to be true of Hindustani music as well.

In Carnatic music, the situation is quite different. For example, the Trinity and subsequent composers such as Patnam Subramania Iyer and Papanasam Sivan are referred to as composers, as they have composed both the lyrics and the music in their compositions. There are other composers such as Purandaradasa and Annamacharya, who composed both the lyrics and the music of their compositions. However, their music was lost to posterity as it was not written down in musical notation, and only the lyrics have survived. Many of these lyrics have been set to music by distinguished musicians and are being

widely sung. Similarly many Meera bhajans are sung in Carnatic music concerts, which have been set to music by various musicians. However, all these compositions are referred to as Purandaradasa or Annamacharya or Meerabai compositions. The name of the person who set the songs to music is rarely mentioned "in the despatches" as it were. Similarly, Periasamy Thooran is a distinguished composer of many famous Tamil compositions. But all of them have been set to music by his musical guru whose name I cannot readily recall at present. These songs are widely sung to the music set by the Guru, but still they are referred to as the compositions of Periasamy Thooran.

Similarly many of the poems of the late Subramania Bharati have been and are being set to music by distinguished musicians and sung widely. These are also known as Bharatiar's compositions. The setting of lyrics written by one person, to music by another person, happens often in film music in the South, but not in Carnatic music. In fact when Papanasam Sivan composed film music a few decades ago, he composed both the lyrics and the music.

It will be seen from the above that the tradition in Carnatic music is generally to compose both the lyrics and the music simultaneously. It rarely happens that the lyrics and the music are composed by two separate individuals. Of the three or four thousand compositions that may be currently in vogue in Carnatic music, at best a few hundreds would have separate

individuals composing lyrics and the music.

On the other hand, it is customary in Hindustani music for musicians to introduce a new raga in the aalap format and sing lyrics composed by others in that particular raga. The situation in Carnatic music is entirely different. There are very few individual ragas in Carnatic music that have come into prominence without the intermediary of very fine compositions in those ragas. In fact the method of introducing a new raga to the music world and to the listening public in Carnatic music has always been through the medium of one or more very distinguished compositions in that raga. Such compositions provide sufficient number of clues to the lakshya of that raga so that, on the basis of musical structure of that particular composition, the true character of the raga would be revealed sufficiently enough to be developed by other musicians. Thus, once a raga comes into prominence even through a single composition by a distinguished composer, it is sung widely and is used either by other composers in newer compositions or by musicians for setting to music, lyrics composed by others. Natakapriya and Revati are two recent ragas that have come into prominence in Carnatic music in this manner, thanks to that fine musician, musicologist and composer, Thanjavur Sankara Iyer.

The next point made by Bhimsen Joshi, which needs to be discussed, is that in Hindustani music, much greater scope exists for the imagination of the singer whose own improvisation entitled him to

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regard as a composer in his own right.

I think that this contention would equally apply to Carnatic music. In any Carnatic concert, about a dozen compositions are handled in a typical three or four hour recital and this number may be considered large compared to a Hindustani recital. Even if all these compositions were to be sung only in their basic musical outline along with the sangathis (or variations) traditionally attributed to the composer himself, they would last for about eighty minutes or so. The rest of the programme entirely consists of manodharma sangeetha or improvisational music, by the singer himself. Thus, the contribution of the musician through his own manodharma is no less than that in a typical Hindustani music recital. The raga alapanas are entirely on the spot improvisation of the musician. Even the musical structure of the krithi, which consists of both the original sangathis of the composer and the individualistic sangathis introduced by the musician himself, varies quite significantly from musician to musician.

To the uninitiated, the same song sung by different musicians may sound alike but once one understands the nuances of Carnatic music, one would realize that even the musical structure of a particular composition undergoes fine changes at the hands of various musicians. Why, even the same composition sung by the same musician on different occasions contain different musical ideas, in respect of sangathis. Similarly, where it comes to neraval (which consists in pausing at a

suitable point in a composition and singing the sahitya at that point with elaborate variational embellishments) the manodharma possibilities in respect of both the raga and the thala are exploited to the fullest extent by the musician concerned. Swaraprasthara is a similar exercise which today, occupies a considerable fraction of the time duration of any recital, and in which the musical imaginativeness of the singer is brought into full play.

It will thus be seen that as much scope exists in Carnatic music for the imagination of the singer as it does in Hindustani music. To add to all this, one has the almost limitless scope provided to the imagination of the singer, by the raga, thanam and pallavi. Here, it is just the few words that form the sahitya of the pallavi, that constitutes the only element that is not the contribution of the musician himself. Not infrequently though, even the sahitya for the pallavi is composed by the musician himself. A good well sung raga, thanam and pallavi in a three and half hour recital should traditionally last for about forty five minutes and it consists almost entirely of the highly individualized contribution of the musician himself. From the above analysis it will be seen that the problem really arises from the different interpretations that are given to terms such as musician and composer in the Carnatic and Hindustani systems of music.

In this context, it will be useful to recall the views of another famous Hindustani musician Amjad Ali Khan, who has said that there is merit in Carnatic music because

of its compositions. While one would not argue that the merit of Carnatic music arises exclusively from its compositions, one would certainly argue against the concept that compositions have a negative influence on Carnatic music. One should realize that the two systems of music have, in spite of their common origins, taken well defined individualistic paths and there is no reason why one system should be contrasted with the other.

In this context I recall a symposium, in which the Melakarta system was generally discussed by experts who belonged to both the Carnatic and Hindustani systems. Some experts argued that the concept of the seventy two Melakarta ragas of Carnatic music should be applied to Hindustani music as well and that Hindustani music would

benefit immensely from such a step. There were others who felt that the current basis for Hindustani music was quite satisfactory. I personally feel that there is no need for any attempt at artificial unification of the two systems of music. They can coexist and in view of the considerable extent of commonality between them, there should be no objection to incorporation of concepts of one system in the other. However such incorporations should be based on the sheer genius of the composer or musician to whom the idea occurs in a natural manner. It should not be done on the basis of any artificial attempt to unify the two systems. Such a procedure would be akin to unmatched organ transplant which would inevitably lead to ultimate rejection. □

KERALA AND KARNATIC MUSIC

by P.N. Krishnamoorthy

Every region has its own art music and folk music. Folk music represents the natural process of singing with various physical activities of the region such as say drawing water from a well, other agricultural activities and the festivities connected with the various seasons such as sowing, harvesting etc. The art music is developed by the intelligentsia based not only on local musical trends but also on musical trends assimilated from other regions.

The art music of Kerala is generally depicted as belonging to two distinct but very similar types – the Sopana and the Desiya. The Sopana is considered to be the original indigenous music of Kerala, while the art music signifies the modern music which results from the influence of Carnatic music that obtains in the southern regions of India. A close examination of the two systems will show that the Sopana and Desiya system have the same scientific basis although the styles of singing are different.

What factors have influenced the style of Sopana singing? A careful examination will reveal that this style reflects the life style of Kerala itself. The intense monsoons that Kerala experiences, the mighty ocean whose seeming anger is pent up on the coastline, the verdure of Vaha leaves which lie embedded and entwined in the Kerala concept of Kali; the swaying movements that accelerate to a climax

in the martial arts, the rhythms that punctuate the performances of ensembles - all these find expression in the moods and motions of Kerala. The art of any land cannot flourish if it severs bonds with its life and life styles. It is in this context that one should view the indigenous development of both the folk and art music of Kerala.

At this juncture it is appropriate to reiterate that the scientific basis for both Sopana music and Carnatic music is the same. It is only in the style of rendering that they are different. In Sopana music, elaborate raga alapana, sangathis, niraval, kalpanaswara etc are significantly absent. Generally speaking, Sopana music uses slow tempo, long pauses and quite a number of accentuated gamakas or graces in which the Andolita gamaka stands out. Sopana sangita is best represented by the singing of Jayadeva's Ashtapadi's or similar other pieces to the accompaniment of a drum called Edakka in the temples and in the traditional method of singing songs in dance dramas such as Kathakali. Sopana music lays stress on the sahitya and generally does not exceed one sthayi in range. Sopana is the name given to the flight of steps at the door of the sanctum sanctorum (garbhagraha) in a temple, and it is while standing near this spot that the musician in the temple sings Sopana music pieces at specified times during rituals in the temple. Thus this singing got the name

'Sopanathilpattu' (i.e. music at the Sopana steps) and later got condensed to Sopanapattu. Ultimately this became the name for this style of singing.

One of the outstanding Sanskrit scholars and musicologists of Kerala, Attoor Krishna Pisharoty has opined that the Sopana music, although having its 'Desi' flavour, is more formed on the Margi system. He pointed out that Sopana music uses the basic jeevaswaras of a raga and it is by these sancharas, that the soul of a raga is brought out. Thus the bhava is directly transformed into rasa without the intermediate steps of nuances, embellishments or sangathis. Just like in the folk music and Vedic music of Kerala, the Andola gamaka predominates in Sopana music. It will be seen that this quality predominate in all the indigenous music forms of this region including Bhadrakali pattu, Kathakali music, Krishnattam pattu, Thiruvathirakkali pattu, Panan pattu and Velan pattu. Another characteristic feature of Sopana sangeetham is the style of singing akaram to rhythm. This style is not characteristic of Carnatic music. However in Nadaswaram playing the thavil is played between sections of raga alapana. Some experts have opined that in Sopana music, the process of interpreting melody in the language of rhythm is implicit.

Jayadeva's Gita Govinda was popular in Kerala many centuries ago. As already stated, it is sung in many temples to the accompaniment of the percussion instrument 'Edakka' at poojas conducted

during various parts of the day. Jayadeva's work was rendered into Malayalam by the famous author of 'Kuchelavritam Vanchippattu', Ramapurathe Variyar. This work is entitled 'Bhashashtapathi' and is a free rendering in Malayalam of all the songs and a few of the slokas of Jayadeva's work. In some of these pieces the ragas and thalas of the original pieces have been preserved, while in others, changes have been made. Ragas such as Bhoopalam, Desakshi, Goulipantu, Khandaram, Nalatha and Poraniru are ragas that are distinctive of the Sopana style of music. While these ragas are common to both the Carnatic and Sopana systems, they assume distinct characteristics when sung in the Sopana mode. The thalas used in Sopana music are Chempata, Adanta, Muriadanta, Champa and Panchari which correspond respectively to Adi, Ata, Chapu, Jhampa and Rupaka thalas of the Carnatic system.

As far as the Desiya style of Kerala music (which corresponds to Carnatic music) is concerned, four composers stand out. They are Swati Thirunal, Irayimman Thampi, Kuttikunju Thankachi and K.C. Kesava Pillay. Of course Swati Thirunal occupies pride of place in this foursome. A contemporary of the Musical Trinity (Thyagaraja, Muthuswamy Dikshitar and Shyama Sastry), he is considered by many as deserving to rank with the Musical Trinity by the quality, quantity and variety of his output. I would personally rate Purandaradasa, the

Trinity, Swati Thirunal and Papanasam Sivan as the big six of Carnatic music with Annamacharya coming a very close seventh. Swati Thirunal's compositions number over five hundred and include the widest variety of compositions - Krithi, Varnam, Padam, Javali, Thillana, Swarajathi, Ragamalika and Prabandha. He has also composed Dhrupads, Khayals, Tappas, Taranas, Bhajans etc of the Hindustani genre. His compositions were in five Indian languages - Sanskrit, Telugu, Malayalam, Kannada and Hindustani alongwith Sanskritised Malayalam (Manipravalam). In his compositions, Swati Thirunal has preserved some old and rare ragas such as Ghanta, Desakshi, Gopikavasantam, Lalithapanchaman and Suddhabhairavi.

The krithis of Swati Thirunal have for the most part, triple charanas, modelled after the compositions of Margadarsi Sesha Iyengar. Some have madhyamakala sahityas like those of Dikshitar. Many krithis have, for the second half of the charana, the same dhatu as the anupallavi and this reminds one of many compositions of Thyagaraja. Some have long pallavis as is the case in some compositions of Pallavi Gopala Iyer. There are also group krithis such as the Navaratri Kirtanas (one for each of the nine days), Navaratnamalika (a group of nine songs exemplifying the nine forms of Bhakti) and the Ghanaragamala in eight ghana ragas in which, in addition to the five traditional ghana ragas, the ragas Kedara, Reetigoula and Saranganata are included. Songs describing

Krishnavatara, Venugana, Rasakrida and Natarajanritta have also been composed by him. The summary of Ramayana, Bhagavata and the history of Lord Padhmanabha have also formed the basis for his compositions. There are also Vairagya kirtanas which are philosophical in character. Swati Thirunal has also composed more than twenty varnas which include thanavarnams and padavarnams. In addition to Adi thala and Ata thala, Swati Thirunal has employed the Rupaka thala, a thala which is rare for varnams. He has composed more than seventy padams, depicting the nayika in her diverse moods. Two other compositions of Swati Thirunal, a ragamalika padam 'Pannagendra', and the Dasavatara Ragamalika 'Kamala-jasyahrta' are well known. So is 'Bhavayami Raghuramam' which, thanks to Semmangudi Srinivasa Iyer, has become a famous ragamalika krithi. This composition was made widely popular by the late M.S. Subbulakshmi. Two works of his specially written for Harikatha Kalakshepam - 'Kuchelopakyanam' and 'Ajamilopakyanam' in the Maharashtra pattern of Saki, Ovi, Dindi and Abhang are also well known.

As for the other contributors to Carnatic music from Kerala next to Swati Thirunal, the name of Irayimman Thampi stands out prominently. His lullaby 'Omana Thingal Kidavo' is well known. He has composed five varnams and many kirtanams and padams in Sanskrit and Malayalam. His krithi 'Karuna Chaivan Entu Thamasam' on Lord

Krishna of Guruvayoor is very popular. Although it was composed in Sriraga its rendering in Yadukulakamboji has become better known.

Irayimman Thampi's daughter, Kuttikunju Thankachi, is the foremost woman composer of Kerala. She has composed a number of beautiful compositions on various deities besides some Attakathas and musical narratives like Thiruvadrapattu and Kurathipattu for folk dances.

K.C. Kesava Pillai, the next major composer from Kerala, has a number of compositions to his credit. Some of them are devotional, some philosophical and some written for dramas. In addition there were two well known composers in Tamil, Nilakanta Sivan and Lakshmana Pillay. More recent composers include Ennapadam Venkatrama Bhagavathar (who composed 108 krithis in praise of Lord Krishna, which included rare ragas such as Sumukhi, Prakasini, Sridhari and Priyadarsini) and Mahakavi Kuttamathu, Kunju Krishna Kurup.

The Christian community in Kerala is also attracted to Carnatic music. A collection of songs under the title 'Christian Lyrics' was evolved to serve as general prayer as well as songs for particular occasions in the Church service and for domestic ceremonies. Most of these songs are in the dhatu of the Krithis of Thyagaraja, Swati Thirunal and

Irayimman Thampi.

Many other composers such as Palghat Parameswara Bhagavathar, Raja Raja Varma Koil Thampuram, Kodungallur Kunjukuttan Thampuram, Kerala Varma Valiya Koil Thampuram, Mukkadakkal Marar, Payedathu Sankaran Namboodiri, Rani Rukamani Bai, Yogananda Dasa, Manavikrama Ettan Thampuram and more recently C.S. Krishna Iyer and Ramachandran Nair have made contributions to the art of Carnatic music composition.

Among performers, the illustrious names of Chembai Vaidyanatha Bhagavathar, Chalakudi Narayanaswami, Coimbatore Raghava Iyer, M. S. Anantharaman, M.S. Gopalakrishnan, T.V. Gopalakrishnan, T.K. Govinda Rao, Guruvayoor Dorai, T.N. Krishnan, T.K. Murthy, K.V. Narayanaswamy, Neyyatinkara Vasudevan, Palghat Mani Iyer, Palghat Raghu, Prof. Omanakutty, Puthukode Krishnamurthy, M.D. Ramanathan, V.V. Subramanian, Vaikom Gopalakrishnan and Veena Kalyanakrishna Bhagavathar come readily to mind. While preserving the tradition of Sopana music, the interest in Carnatic music has grown by leaps and bounds in recent times. One has no doubt that in such an atmosphere, many more composers / performers in Carnatic music are in the making. □

ELOQUENT DEVOTION by 'Garland' N. Rajagopalan

Bharat has enriched its stature and image among the nations of the world and ennobled itself by its studied emphasis on purity of conduct and dedicated devotion to the Creator. It has made unexcelled probes into the origin and finale of life and the purpose of advent as a human being, which is extolled as a gift of God with a mission to perform as reward for meritorious lives in earlier births. As this mission carries the unique mandate to lead a *dharmic* - noble and virtuous - life, Bharat is hailed as *Dharma Bhumi* and *Karma Bhumi*. The faith and involvement of the people of Bharat to this mandate has been almost total and has qualified their lives for over a millennium to a remarkable extent. Normally wedded to peace, it is a fact that Bharat has never chosen to invade any foreign country during its millennia-old history, while small and petty countries had resorted to guns and swords and had caused havoc. If Bharat is still committed to and holds on tenaciously to morality and *dharm* with faith and commitment than many others, in spite of a millennium of slavery and the brutal onslaught on its committed ideals, the credit positively goes to the brilliant vision of our ancients. To ensure appeal of such written and unwritten Codes of Conduct to the wide spectrum of its humanity, acceptance and compliance, it created a galaxy of Gods and Goddesses inspired by the different

aspects of the Creator to suit the genius of the worshippers. Though firmly wedded to the truth of 'One God', to accommodate the varying genius of diverse segments of society, to guide them towards the Absolute Truth and to confer spiritual solace and contentment to all instead of pinning down itself to dogmas, the nation has stretched out its hands of love and solicitude with a liberal mind. To carry divine message to the vast spectrum of populace, there has appeared an unending chain of apostles, divine sages and saints who have left a legacy which none of the caravan of conquerors was able to destroy.

In this *dharm yuddha* sans swords and blood shedding, women apostles have played a conspicuous part contributing much to carry the persuasive torch of spiritual truth, *bhakti* to the large sections of the nation. If Meera inspires people in the North, Goda Devi or Sri Andal [710 - 732 or 733 C. E.] rules the hearts of the people in the South. Meera, a scion of royalty, commanded a magnificent personality and image absolutely her own during her own life. Andal rose out of Mother Earth like the divine Spouse of Sri Rama and enriched the spiritual environment with her unique birth and charm, alluring divine life and undying legacy to posterity. She was seen as a lovely baby under the tulsi [sacred basil] in the temple flower garden of holy Srivilliputtur by Vishnuchitta

[Periyalwar, an apostle of Lord Vishnu] on the sacred day of *Adi Pooram*. She endeared herself to all the sections of the community in a measure that remains unsurpassed.

Gokulashtami is the national festival to celebrate the effulgent life and lavish message of the Divine author of *Bhagavad Gita* of universal appeal and relevance and fond Child of Brindavan, Gokulam, Mathura, Guruvayur and millions of homes and temples. It shall be appropriate to dwell briefly on the spiritual ardour and mode of *bhakti* practised by women to attain the goal of life during the days of Sri Andal by browsing through her immortal Song Divine, *Tiruppavai*, which has enlivened the lives of the people for the last thirteen centuries.

The background of that Song Divine is that Andal yet a girl is seen in the cultured spiritual environment of Srivilliputtur temple and the home of Vishnuchitta who collected flowers and presented garlands to the Lord [*malaiseva*]. Totally won over by the sweet beauty and spectacular miracles of Lord Krishna, she finds herself as a Gopi surrendering heart and soul to the matchless Lord seeking nothing in return. If Srivilliputtur becomes her Ayarpadi, the home of the lord, the temple and surroundings become the palace of Nandagopar and Yashoda, fond caretaker parents of Krishna. The place is ideal for a gopi with its sylvan surroundings, hills and valleys, in and around. All her girl friends, naturally co-gopis in heart and mind, are imbued with like singular passion to dedicate their lustrous chaste lives to

Krishna. The song ideally is timed on the Full Moon day of *Margasira*, hailed as His favourite month by the Lord in *Bhagavad Gita*. Andal gives a clarion call in the twilight hours of the day to her friends to rise up early for the ordained bath and commencement of the penance. Since it shall not suffice that the soul of a *bhakta* is pure, the body and dress shall have to be so. In *Tiruppavai*, we find her taking pains to marshal all her friends. The thirty songs are the favourite of young girls. The life of Sri Andal and her *Tiruppavai* and *Nachiar Tirumozhi* present a chaste and lofty, simple but practicable method to attain Self Realization. The tantalizing beauty of her life is reflected in the crisp joyous confession of Periyalwar:

"*Tirumagal pol valarten*" - I brought her up like Goddess Lakshmi;

"*Tirumaal taan kondu ponan*" - Lord Vishnu, it was, Who took her over.

The climate of *Margasira* is particularly conducive to sound sleep well up to the late morning hours. Andal does not seek godhead for herself alone but is determined to carry her friends too. This idealistic approach necessitates visiting house after house like the enumerating census official to wake up friends. She expounds to her comrades [*sakhis*] with persuasive warmth the mandatory need for early bath and lists out the stipulations that shall govern their *Vrita - Nonbu* - penance to earn the blessings of Krishna. 'Early bath; refraining from using *kajal* as it is not the occasion for fashion parades; abjuring

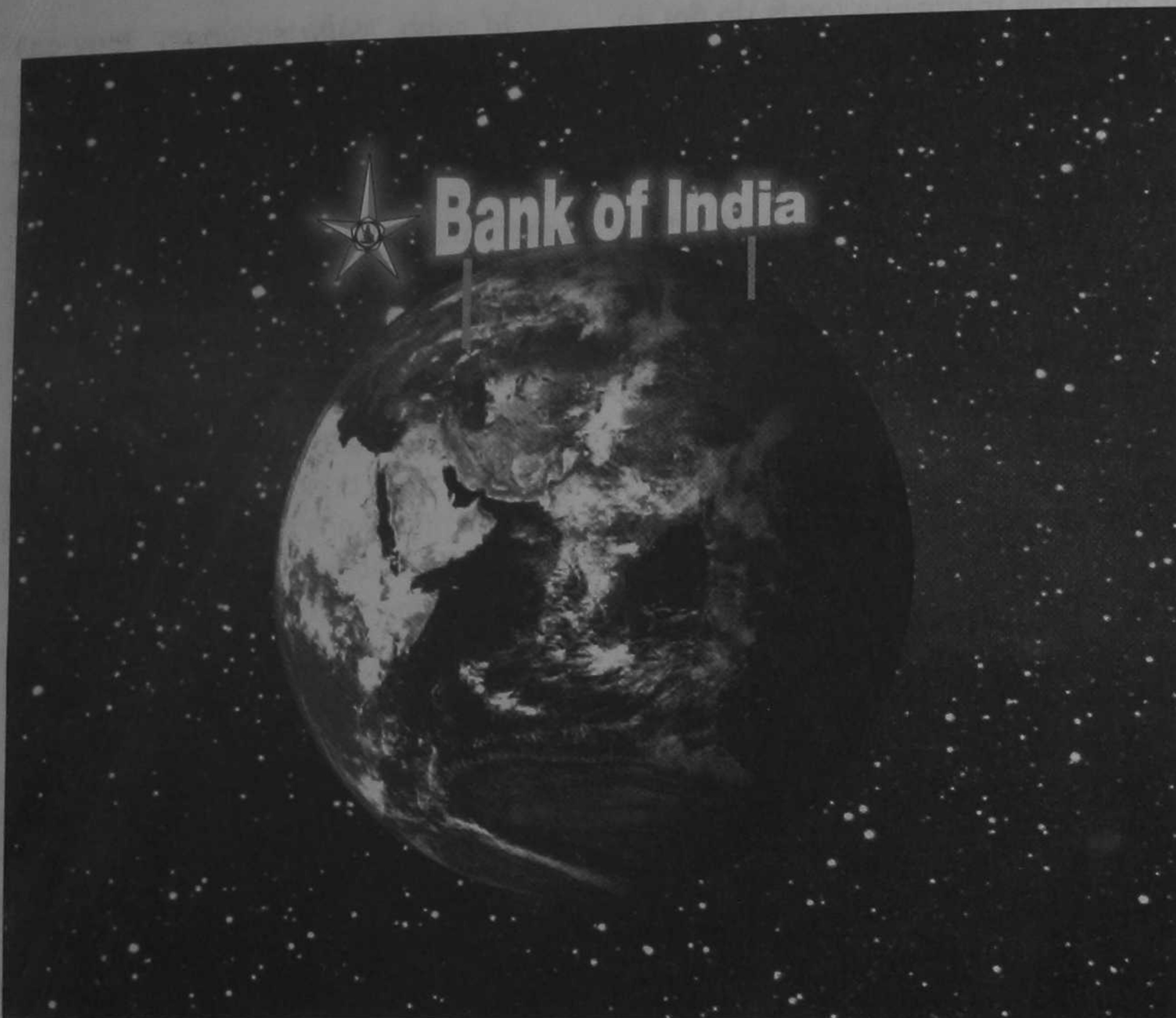
ghee and milk [nutritious foods do not go well with penance] and even flowers; not indulge in irregular or prohibited deeds of conduct; desisting from harsh speech, etc'. Such rigid stipulations for young girls? 'Yes, when dear Krishna is not here, where is the need for these? Krishna is the symbol of beauty and love and when that Beauty is absent, penance shall be rigid enough to secure Him.

The sleepy hours necessitate Andal going to several houses to gather her comrade Gopis, who are found in diverse conditions like :

- unwilling to free herself from her bed, pinned down to it though awake [Song - *Pullum silambinkan*]
- taking little notice of birds chirping announcing the dawn of another day and milkmaids churning the curds [Song - *Keechukeechendru*]
- favourite of Krishna musing over her joy of His company [Song - *Kizhvanam vellendru*]; and
- the affluent girl enjoying the boons of a home full of riches. Andal and her team pleads, 'Dear niece, we do not have the heart to omit you. While you are in the thick of luxury inside, please note that we stand in open street braving extreme chill [Song - *Thumani madattu*].

In song '*Nottu swargam*', they call upon with respect another girl considered as a close comrade of Krishna. 'You are not opening the doors; but can you not at least respond to our calls?' When they peep into another house through a window, they witness a pleasant struggle inside between Krishna Himself and Nappinai vying with each other as to who should open the door! [Song - *Kutthu Vilakkeriya*. Andal covers such alluring rural scenes in beautiful lyric bringing out the innocent passion of the girls just to be with Krishna and Krishna alone, play with him and enjoy His company. The urge of the Jeevatma to dilute itself in the *Paramatman* is brought out symbolically with unique charm, native innocence and grandiloquent poetry.

As usual, to lend colour to the scenario and beauty to the lyric, there comes a Gopi out of the beauteous team of Ayarpadi girls, who doubts the successful completion of their projected penance fearing impediments creeping in. Even the coronation of Sri Rama had seen such impediments. Sri Andal's friend assures her, 'Sri Krishna had done laudable miracles. He is with us. Not only we, but River Yamuna too, had done creditable deeds in past lives to have Him. Shake off all fears. All harm shall disappear like dust falling into fire!' [Song - *Mayanai mannu vadamaduraimaindanai*]. □



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Interview

DOYEN OF A DEAN

Meeting the Dean of the Dept. of Music, Annamalai University, "Sangeetha Sigamani" Shri O. S. Thiyagarajan, who had come in December 2004 to the metropolis to pay Sangeethanjali to Kanchi Mahaswami at Shanmukhananda, many a question - both of academic and professional interests - clouded the mind of the writer. But once a sort of informality set in at the interview, an air of ease and well-meant interaction prevailed. The discussion started on a simple note of Siksha or the teaching methodology moved onto a more complex theme on Manodharma plane and reached a very positive pasture for a healthy upkeep of classicism.

Hailing from a musical family and trained by father Sangeetha Bhushanam, Shri O. V. Subramaniam, himself a product of Annamalai University under 'Tiger' Varadachariar and Ponniah Pillai, Thiyagarajan has had a smooth sail in the musical field, honing and polishing further his musical skill and imagination at the hands of stalwart-mentors Lalgudi Jayaraman and T.M. Thiyagarajan.



President V. Shankar presenting the Silver Lamp Memento to Smt. & Shri O. S. Thiyagarajan before the Sangeethanjali

Endowed with a naturally powerful voice that has range and resilience, vitality and vibrance, Thiyagarajan has steadily scaled the heights and today he is one of the top-notch musicians. A master-performer who has carved a niche for himself, he is known for his Vidwat and Vivahara. A Vivahara not of 'Kanakku' complexity but one that glows in Sarvalaghu spontaneity. His long Kaarvais (pauses) in Alapana and fine phrasings

around them with excellent pitch-purity leaves an impact, that is long-lasting. There is 'Vilamba Saukhyam' soul-filling 'Vishranti' in his Niraval and sustaining fine-tuned swaraprastharas in his performances. He has won many "Best Concert Award" specials for Pallavis besides "Sangeetha Choodamani"

For one who is tradition-bound and has tempered the hard-core technique with imaginative musical involvement (seeking the melodic depths of nuances while delving into Sahitya evocation), Thyagarajan is an optimist with clear ideas and perception expressed in lucid and precise language. He approaches every aspect of musical training and performance with a logic, giving due respect to the modern trends. He has a solution for every problem too. Though against fusion music, he is not averse to Jugalbandi. It is a novelty which could be resorted to now and then as a 'different type of entertainment'. He does it with brother O.S.Arun.

Following are the excerpts of the interview :

There is so much of talent in the present day music scene, yet so little of excellence in presentation. One comes across more tailor-made artistry, parrotry even in Manodharma facets and script-singing. Hence so much superficiality. What ails the system? Is there lapse in teaching methodology? Is our Siksha system inadequate? Or is there a lack of interest among the students to probe the depths? Why is performing art becoming more shallow skill-based and techno-savvy rather than creative, core-based and soul-searching?

Where is the time for introspection, where there is a rush for teaching and performing? Today everything has to be served in a capsule to make a quick buck. Nothing is inadequate in our teaching source-material. We have a very fine graded system of learning and training carved out for us. What we need is proper

use, patience, and practice — that is, a thoughtful handing down to the students by teachers who should be constant learners devising inspiring ways of nurturing the talents. Script-singing has to be totally prohibited. Initiate the students to the realm of Alapana with quintessential phrases before teaching major Krithis. This would serve as a springboard for imagination.

And also inculcate a sense of proportion for the Krithi that will follow. Even the Laya of Alapana with respect to Krithi could be discussed and delineated.

Thyagarajan is an aesthete with a keen perception on Niraval and this Manodharma facet in his performance has always been rewarding musically and intellectually. For instance, in Saint Tyagaraja's "O! Rangasayee" (Kambhoji) his Niraval has the aura of creating the Vaikunta of Bhooloka Srirangam. The impact he makes with "Meru Samana" another Tyagaraja Kriti in Mayamalavagowla, the lofty and mighty of

the theme in Niraval is a matter for musical experience.

Your Niraval has always been substantial and sustaining. And you are one among the very few musicians who make the most of this facet in your concerts. Can you explain the concept of Niraval?

"Concept of Niraval?" The very word Niraval contains the meaning! In Tamil, it roughly means distribution. Distribution of what? The Sahitya on the melodic line done with imagination. And the distribution should conform to the norms - of Raga, Tala and more important, the Sahitya line chosen should be complete in itself, convey the meaning or message and have a theme.

Yes, Niraval is, in fact, a thematic elaboration on the melody-line. It can be made into a beautiful essay using one's imagination, intuition and musical acumen. However, it requires greater introspection, inherent talent, vision to bring out the crux, the essence and Bhava of the Sahitya-line. The selection itself is of foremost importance. It should be short, crisp and carry a wholesome message. Not enough if its original melodic tune is attractive. The context of the composition, its purpose, perspective and core-Bhava have to be taken note of. Then only would the purpose of this Manodharma phase be fulfilled; and the inner glow of the artiste, his sure feel for the Sahitya and Sangeetha - in short the music would be reflected. Otherwise it may become just an extension of Sangathis with

a catcheri gusto.

Why is Niraval becoming scarce in concerts? And why are many presenting it as, you said, 'extension of Sangathis?' How long such technique or trend last?

The glitter of 'Sangati-extension' would soon pale and with that the artiste's reputation too. May be that is the reason why many refrain from this and show off their skill in exhaustive Swaraprastharas. But Kalpanaswaras too requires proper thinking of Edduppu, eg. Why "Durmargachara" - why not "Dharmatmaka" in Ranjani Kriti?

What is the solution?

It is the teacher's duty to properly guide the students in this phase for which they themselves should do a thorough homework. No short-cuts. The teachers could make an interesting training-session of Niraval by introducing Yathi Prasthara or Swarakshara phrasings. These are not mere theoretical aspects. They are wholly practical, select such stances for Niraval eg. "Mamata Bandhana Yutha Narastuthi Sukhama" in Nidhichala (Kalyani)

Would a refresher course-cum-workshop help the teachers to get well-up with these intricacies?

Certainly. But how many would honestly volunteer to attend?

In my official capacity as the Dean of the Music Faculty at Annamalai University, I have been organizing periodically refresher course and some teachers have

been attending. I would rather wish that some senior teachers too attended, so that the course could be made more lively, and meaningful by interaction between experienced teachers, for the benefit of novices and others. Music, after all, is a practical subject and 'Manodharma interaction' would be of much practical use and impact.

This multifaceted artiste is a teacher-performer-administrator all rolled into one. Quite a stressful job. How does he manage it? Forthright comes his reply.

What is your opinion about the role of a professional musician? Should he devote full time to the profession or can he attend to two streams of profession, one for earning his bread and the other for his passion and still be successful in both?

Why not? Certainly one can organize one's life-mode between two professions. I have been doing it all along. Music as a full-time profession has its own insecurities today. There is no permanence or pension in this field, where the vehicle is 'voice and fingers' which may wither with age. One can't meet both the ends with mere tuition. Essentially economic

instability should not be allowed to eat into the musical vitals of a musician, especially his imagination and voice etc. And is not music known for relaxing frayed nerves and also act as a stimulant. You can relax in music. So no problem in following two professions. You have to organize them well with good sense of time management.

And what about the intense Sadhaka which is essential for maintaining professional standards and progress?

It is not the number of hours of Sadhaka that counts. How it is done is what matters. How involved and concentrated you are, how relaxed you do your 'riyaz' and how patiently you pursue your mission and how intelligently you cultivate your imagination is what is important. Diligence, determination and concentration whether in learning, teaching or performing would do wonders. And a musical mind can tackle any work quicker and more efficient. Where there is a will there is a way.

So, 'talents', please note what the maestro has to advise. Why not give it a sincere try? □

- Sulochana Rajendran

Interview

THE GURU 'MERU'

It was a strange coincidence. Call it Providential if you will - A Guru and a Sishya who had never been acquainted before, meeting for the first time on the stage in a session of 'Siksha', vibing and fusing so finely, extempore in their respective roles! Their 'Vil' (bow) and 'Viral' (fingers) vibed so neatly that the generation gap between them (the Guru, a purist-traditionalist of the Gurukula training and the teenager Sishya learning in an institutional set-up) had little to do with the music 'taught' and the music grasped and resonated.

That was violin maestro M. Chandrasekharan, the Guru and L. Ramakrishnan, the Sishya (of Shanmukhananda Sangeetha Vidyalaya trained by Smt. Visalam Vageeswaran, herself a disciple of that 'Karmayogi' Sangeetha Bhushanam T. S. Krishnaswami) in the "Siksha" segment of the Music Symposium - 2001, Sri Shanmukhananda Fine Arts & Sangeetha Sabha conducted at their main auditorium on the twin-theme of "Siksha" and "Sangita Nidhi".

The maestro's initial hesitation to don the Guru and conduct a session of teaching as a part of the lec-dem to a student whose talent and training he was not aware of disappeared the moment he heard the Sishya-to-be bow and play a few skeins of Shanmukhapriya. Calm and reticent, the Guru nodded and conducted the lec-dem



with ease and élan.

Outcome: A magnificent session of 'Siksha' to an open-house of thousand and more, so original and interesting, educative and elevating. A great moment in the life of a Guru as well as the Sishya both responding and reciprocating as if they were together for a long time. That is the power and magnificence of Music. And for the audience, it was a memorable experience to witness what is involved to be a Guru and Sishya and what went through in the process of training! A session that is still etched fresh in everyone's mind.

The violin virtuoso Mohan Chandrasekharan, the "Sangita Kalanidhi" - designate of this year of the Music

Academy, Chennai, (at the time of going to the Press), is a melodist-aesthete. His violin play reveals his indepth musical vision. And his style is ravishing in tone and rapturous in aesthetics and is known for its intellectual power with a touch of flamboyance. The blend of Sangita and Sahitya in his play is no mere chance. It is the natural culmination of his vocal training. A robust vocalist, he employs 'vocalism' in his instrumental play with aplomb and polished Gamaka. The writer still remembers his evocative vocal rendition of Syama Sastri's Bhairavi Swarajati while performing Violin Solo, creating an impress as if accompanying his own vocal performance.

While he learnt violin from mother Charubala Mohan, in vocal he came under veterans like Mannargudi Sambasiva Bhagavathar, Viswanatha Iyer (of Kumbakonam Brothers), Vidyala Narasimhulu Naidu and T. Jayammal. No wonder Chandrasekharan's violin sings with a relish that often reflects on his face.

As for accompaniment, he is very much sought after by vocalists as he follows the main artiste like a shadow with mellow tonal flourishes. As a connoisseur observed once, his play "blends with theirs like a flower and its fragrance and flows in rich unison". Chandrasekharan has had the privilege of accompanying a galaxy of stalwarts of yesteryears, like Ariyakudi, Maharajapuram, Alathur Brothers, GNB, Madurai Mani Iyer, Chembai, Musiri, Semmangudi, Flute Mali, his contemporaries, K. V. Narayanaswamy, M. Balamuralikrishna, T. V.

Shankaranarayanan, Madurai Somu, Madurai Seshagopalan, N. Ramani and top stars of today, flute K.S. Gopalakrishnan, O.S. Thiyagarajan and others. He has travelled the world over and enthralled the audience as a soloist as well as accompanist. Mention must be made of his benefit performances with daughter G. Bharati he gave in aid of the Canadian National Association for the blind.

Awards and Honours he received were numerous. To mention a few: Sangeet Natak Akademi Award, Kalaimamani, Mysore T. Chowdiah National Award, Sangeetha Choodamani, Vadya Rathnakara (USA), Asthana Vidwan of Kanchi Kamakoti Mutt, Violin Kalanidhi and now Sangita Kalanidhi.

He is also a merited composer having to his credit some Varnams and Kritis. His daughter G. Bharati who invariably duets with him on the violin is also an accomplished Bharata Natyam artiste and son Murali is a flautist. The family continues its musical Seva through "Charubala Mohan Trust" honouring Vidwans and organizing performances regularly.

When the writer interviewed the maestro last year in December 2004, when he came to Shanmukhananda to pay his Pranams to Paramacharya in the Mahaswami Sangeethanjali accompanying O.S. Thiyagarajan, both recollected the pleasant proceedings of the lec-dem and his enlightening paper on "Concept of Intensive Coaching" (published in SHANMUKHA April 2002 issue). Some more discussion on the current music scene ensued.

Excerpts from the Interview:

We see many young instrumentalists on the music scene, quite a number of them talented, having their own preferences of style and playing with confidence. But still they seem to remain on entertainment periphery and do not have the depth. What is the cause?

Yes. There is talent aplenty; so much of enthusiasm to learn a lot and considerable efforts too put in to acquire skill and master the technique. But there isn't the sense of proportion in presentation. There is so much anxiety and haste to spill out all that one knows at one stretch. The haste is in learning as well as performing. They don't pause to think what to offer and what to retain, where, and how to embellish. That is why they 'float' much on the 'periphery'.

What is your suggestion to curb it?

Exercise of some restraint, even if it be consciously. Let them practice first to present in quintessence.

Would that not be taken for limited capacity?

Let the audience think whatever they like — 'limitations' or otherwise. Real talent can be perceived in the very quintessence. In fact, it requires greater competence and confidence to present the crux in quintessence. Let them not show off, to begin with. One should learn first to choose what to give and what to leave. Plus one should acquire vast knowledge. Not enough if one learns more compositions and master technical skills or 'Kanakku'

sense for improvisations and Swaraprastharas. If concentration is on maths, Sruthi and Bhava will become a casualty.

How can they be inculcated — the Bhava and other aspects of Manodharma? Would learning under a Guru do?

Learning under a Guru is a 'must'. Also they should seek guidance from elders. There should be no restraint or hesitation on either side to give and take. The Gurus and elders should be broadminded to disseminate knowledge while teaching. They should be free and frank to guide and train.

"Kezhvi Gnanam" (listening) should become a second nature of any student / artist. Constant listening widens one's knowledge which they should be frank enough to discuss with co-artistes and elders. Constant listening would improve one's Manodharma and help one sift good things and also help channel one's concert-craft judiciously.

Also listening to the concerts of the Guru would help a lot in streamlining one's idiom or style and channel one's Manodharma. Everything cannot be taught in class or through lessons. Many an indepth imaginative phrases come through in concert as the Guru is on his own, letting his imagination and knowledge a free flow — which is not possible in a class. Therefore there is much for a student to acquire by listening and observing.

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learning from notation stand in this scheme of learning? Could they any time be a supplement to learning direct from a Guru?

No. Learning direct from the Guru alone is 'Sthiram' (permanent). Cassette or Notation could never be a substitute. They are like a flash in the pan. There is the chance of grasping or absorbing wrong ideas or nuances.

Reading from a notated script is equally harmful as subtle Gamakas may not be enshrined in it. In this exercise Paataanthara will be affected and student's understanding capacity damaged. Notation is just a record in writing to refer later when there is a doubt or loss of memory.

Should instrumentalists perforce learn vocal?

It is a must. Not only should they learn to sing the song, but also the context of the song, the nuances of the Raga and the progress of the Sangathis composed, so that they can play with the feel of the inherent Bhava. Learning to sing makes playing on the instrument much easier. (After a pause adds:) Why sing or play for others ! You yourself can enjoy the music you perform and that naturally will be felt by the audience.

It is the duty of the teachers to impart lessons in vocal while teaching instrumental music too. Perhaps if they themselves do not know or seemingly not interested in knowing they may just stick to the Paataanthara without depth.

When the subject of Jugalbandi figured in the interview the maestro was very sensitive about the issue and expressed his firm opinion. He had dueted with Janardhanan (Sitar), M.S. Gopalakrishnan (Violin - Hindustani) and Prabhakar Gaekwad (Shehnai)

What is your experience ?

It is a very delicate situation. When artistes from two different musical streams play together there should be mutual respect and understanding - no one upmanship. A certain restraint is essentially required.

Is it a variety entertainment or can it be a regular concert performance?

It is certainly not a variety entertainment nor can it become a regular concert performance. It may be "a rare occasion concert" such as to bring a better understanding.

One thing we can borrow from North is the Sruthi Suddham and perfection. Whatever Sur they play, there is perfection. With all our rich Gamakas and nuances, we should have the perfection in Swarasthana in the music we perform.

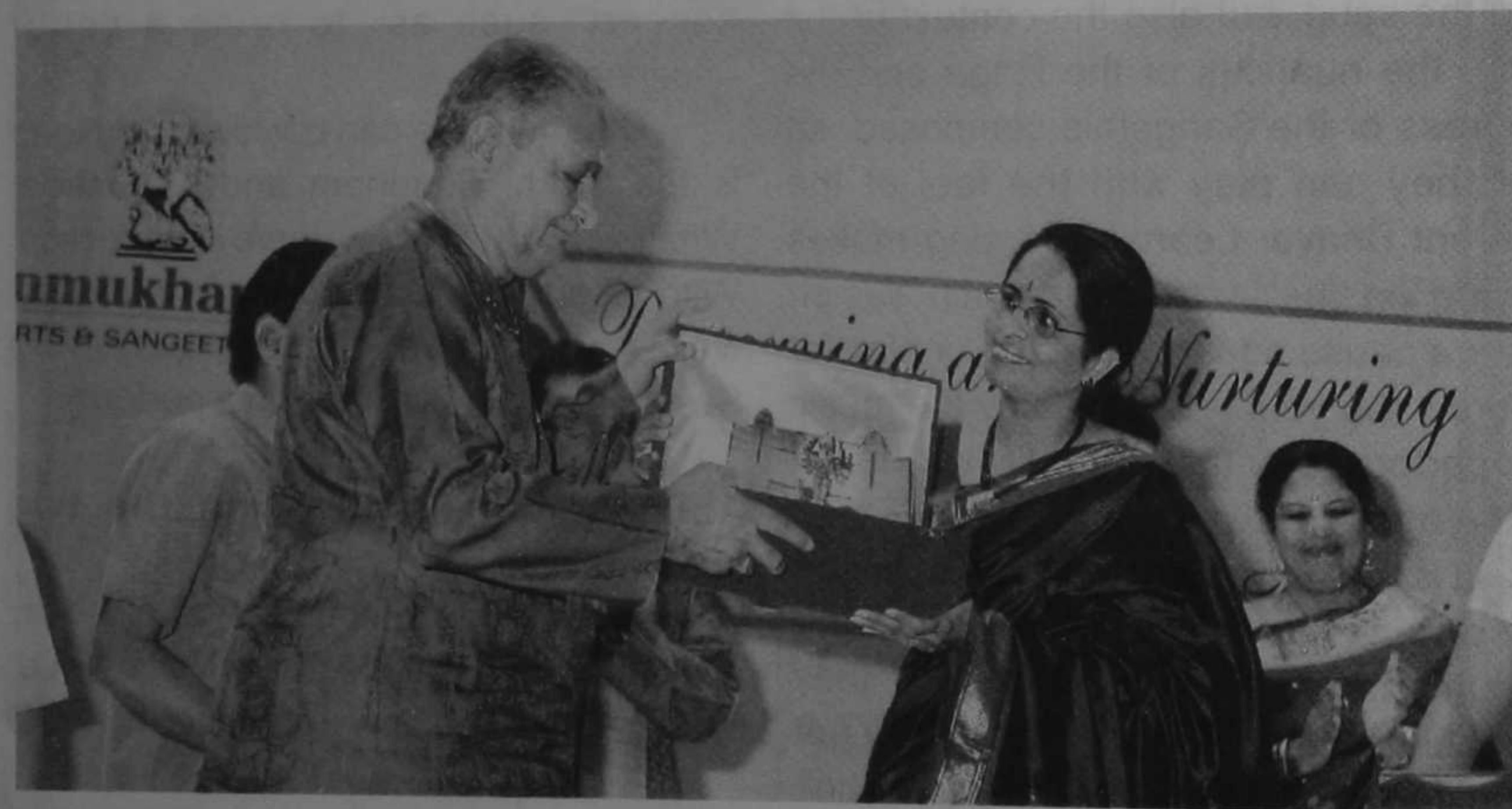
Any chance of blending the two systems?

Why go in for that? Let us not have it. Why add Gharam Masala to Jeera Rasam? Let their individuality glow untouched! □

- Sulochana Rajendran



Shri Hariprasad Chaurasia receiving the silver lamp memento from President Shri V. Shankar & Vice-President Shri Sadanand Shetty.



Here he is receiving the bronze "Shanmuka" icon from Vice-President Smt. Viji Iyengar.

SRI SHANMUKHANANDA NATIONAL EMINENCE AWARD - 2005

As a premier institution promoting heritage and fine arts in the country, Sri Shanmukhananda Fine Arts and Sangeetha Sabha has been harnessing talents and encouraging them in the pursuits for excellence in their chosen field of fine art, thus taking a proactive role in talent recognition. The *Sri Shanmukhananda National Eminence Award* is a step towards that direction. The award carries a cash prize of Rs 1 lakh, a citation, a silver lamp and a bronze "Shanmukha" icon. The past recipients of the award include Shri. Semmangudi Srinivasa Iyer, Pt. Bhimsen Joshi and Guru Vempati Chinna Satyam. The *4th Sri Shanmukhananda National Eminence Award* is yet another milestone in the mandates of the Sabha. Saturday, the 10th December, 2005 witnessed conferring the *National Eminence Award* for life time contribution by Shri V. Shankar, President of the Sabha, to the living legend of North Indian bamboo flute, *Bansuri Samrat*, Padma Vibhushan Pt. Hariprasad Chaurasia, who stood as an icon of humility and grace on the occasion. A rare combination of an innovator and a traditionalist, Shri. Chaurasia has been performing since 1962, and is known for his outstanding contribution in popularising Indian Classical Music all over the world.

On the same platform, the Sabha conferred the "*Shanmukha Sangeetha Shiromani Award*" to three other eminent musicians pursuing excellence in performing arts and this award carries a cash prize of Rs 25,000/-, a citation and a bronze "Shanmukha" icon.

First in that list figures Dr. M. Narmada, the unique violinist, vocalist and musicologist, granddaughter of Prof. Parur Sundaram Iyer and daughter of violin maestro Shri. M. S. Gopalakrishnan. Trained in both Hindustani and Carnatic, she is an artist of international acclaim with an impeccable contribution to Indian violin music for the past 25 years.

Shri. Parakkal Unnikrishnan, the second awardee, an young performer par excellence is a professional of great integrity and discipline who stands tall as a proud cultural symbol of India, transforming borders and cultural differences through his powerful Carnatic vocal music.

The third in the list was the upcoming Shri. Sanjeev Chimmalgi, an illustrious disciple of the legendary Guru Padmabhushan Pt. C. R. Vyas. Chimmalgi has evolved an individual style in Hindustani vocal music based on years of training and assimilation of his Guru's Gayaki of the Kirana and the Gwalior and Agra Gharanas. His dynamic style and creativity is characterized by a deep understanding with innovation and passionate rendition of ragas with ease and dexterity. He is yet another performer at his best across the boundaries of cultural differences.



Dr. M. Narmada receiving the bronze "Shanmukha" icon from President Shri V. Shankar.



President Shri. V. Shankar presenting the citation to Shri P. Unnikrishnan



Shri Sanjeev Chimmalgi receiving the bronze "Shanmukha" icon from President Shri V. Shankar and Vice-President Shri. Sadanand Shetty.

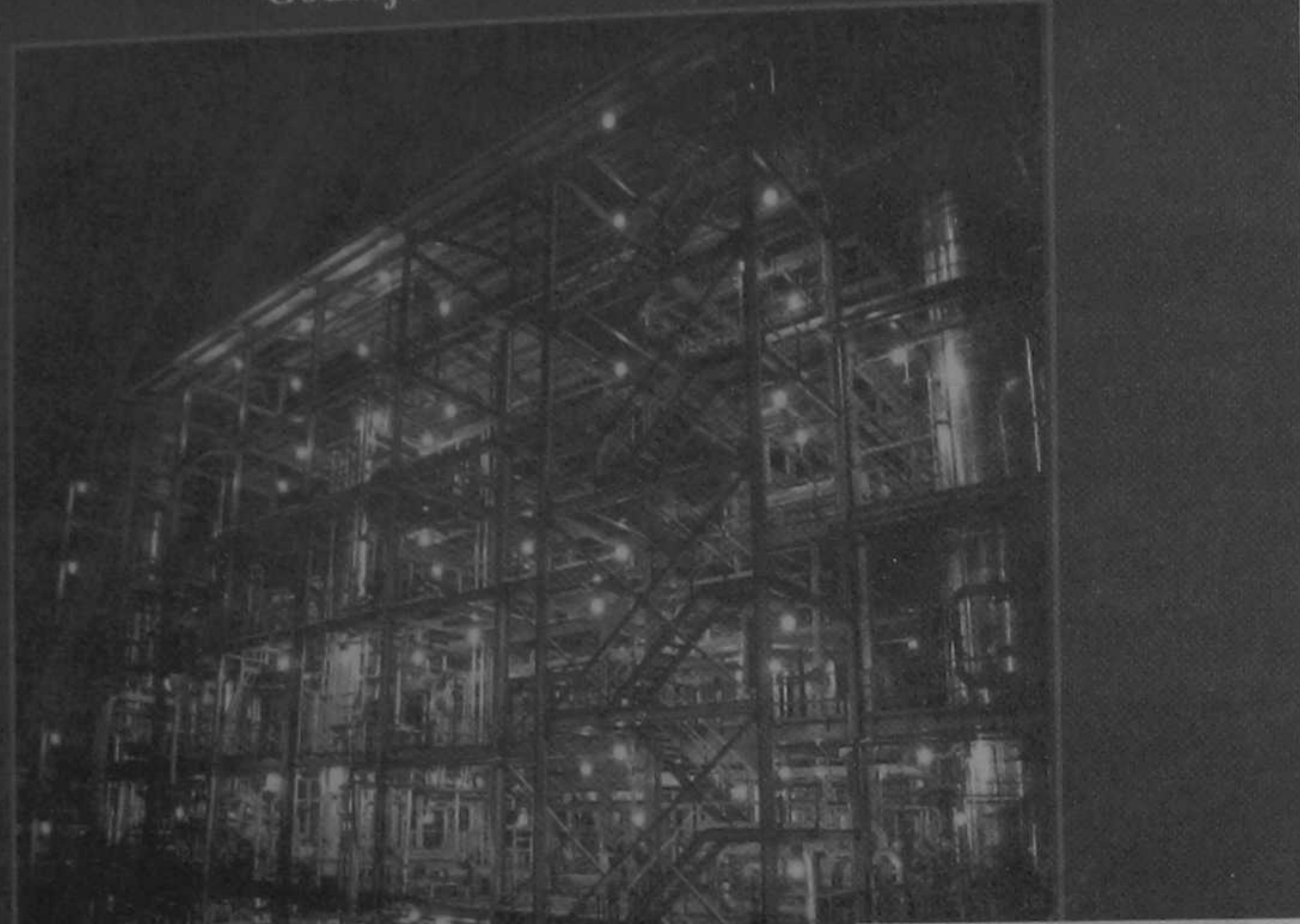


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SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (REGD.)
Sangeetha Vidyalaya Scholarship Awards (2004 - 2005)

S.No.	Title of Endowment / Memorial	Name of the Awardee	Name of the Teacher
1	VOCAL / CARNATIC : Suryasekhara Iyer Memorial (Instituted by Shri. P.S. Sitharaman)	Smt. Srividya	Shri P. N. Krishnamoorthy / Shri V Vamanan
2	Indian Bank Endowment (Instituted by Indian Bank)	Smt. Srividya	Shri P. N. Krishnamoorthy / Shri. V Vamanan
3	Muthukrishna Yathindra Memorial	Master Tejasvi S.	Smt Sita Ganesh
4	Indian Bank Endowment	Master Tejasvi S.	Smt Sita Ganesh
5	M.V. Shankar Memorial (Instituted by Shri. N.V. Bringi)	Master Tejasvi S.	Smt Sita Ganesh
6	Indian Bank Endowment	Master Tejasvi S.	Smt Sita Ganesh
7	Shri. Jayaram Mani Endowment (Instituted by Shri. Jayaram Mani)	Kum. Abarna Balan	Smt Sita Ganesh
8	Indian Bank Endowment	Kum. Abarna Balan	Smt Sita Ganesh
9	Smt. Kalyani Sharma Endowment (Instituted by Smt. Kalyani Sharma)	Master Tejasvi S.	Smt Sita Ganesh
10	Lakshmi Easwar Memorial (Instituted by Shri. T.N.P. Easwar)	Kum. Kanakavalli S.	Smt. Vilasini Dattarajan
11	Indian Bank Endowment	Kum. Kanakavalli S.	Smt. Vilasini Dattarajan
12	Radhika Ganapathy Endowment	Kum. Shubha K. Potty	Smt. Nalini Dinesh
13	Trichy Swaminatha Bhagavathar Endowment (Instituted by Trichy Shri. Swaminatha Bhagavathar)	Kum. Shubha K. Potty	Smt. Nalini Dinesh
14	Kambangudi Kamalambal Venkatarama Memorial (Instituted by Shri. V. Athmanatha Iyer)	Kum. Shubha K. Potty	Smt. Nalini Dinesh

S.No.	Title of Endowment / Memorial	Name of the Awardee	Name of the Teacher
VOCAL / CARNATIC :			
15.	Indian Bank Endowment	Kum. Shubha K. Potty	Smt. Nalini Dinesh
16.	Dena Bank Krishnaswamy Memorial (Instituted by Shri. K. Ramaswamy)	Shri. Sukesh	Smt. Vilasini Dattarajan
17.	Indian Bank Endowment	Shri. Sukesh	Smt. Vilasini Dattarajan
18.	K. S. Narayanaswamy Memorial (Instituted by Smt. Kalyani Sharma)	Kum. Kanakavalli S.	Smt. Sita Ganesh
19.	K. S. Narayanaswamy Memorial (Instituted by Smt. Kalyani Sharma)	Kum. Abarna Balan	Smt. Vilasini Dattarajan
20.	Indian Bank Endowment	Kum. Shubha R.	Smt. Nalini Dinesh
21.	Indian Bank Endowment	Shri. Uma Mahesh Gopalan	Smt. Sita Ganesh
22.	Indian Bank Endowment	Smt. Meena R.	Smt. Nalini Dinesh
23.	Indian Bank Endowment	Kum. Shilpa R.	Smt. Nalini Dinesh
24.	Indian Bank Endowment	Smt. Cauvery	Smt. Sita Ganesh
25.	Indian Bank Endowment	Shri. Devesh R.	Smt. Nalini Dinesh
26.	Indian Bank Endowment	Kum. Kruthika Rajan	Smt. Nalini Dinesh
27.	Indian Bank Endowment	Kum. Pradeeksha	Smt. Nalini Dinesh
28.	Indian Bank Endowment	Kum. Shrutika S.	Smt. Vilasini Dattarajan
29.	Indian Bank Endowment	Kum. Divyasree	Smt. Vilasini Dattarajan
VOCAL / HINDUSTANI :			
30.	Digumarti Sivarama Prasad (Instituted by Smt. T. Sucharita Devi)	Kum. Sanghamitra	Shri. Suresh Degwekar
31.	Indian Bank Endowment	Smt. Pinky Kang	Shri. Ravindra Pusalkar

S.No.	Title of Endowment / Memorial	Name of the Awardee	Name of the Teacher
VEENA :			
32.	Indian Bank Endowment	Kum. Prarthana Kamath	Shri. Ravindra Pusalkar
33.	Shri. Jayaram Mani Endowment (Instituted by Shri. Jayaram Mani)	Smt. Mythili S.	Smt. Mangalam Muthuswamy
34.	Indian Bank Endowment	Smt. Mythili S.	Smt. Mangalam Muthuswamy
35.	Smt. Kalyani Sharma Endowment	Kum. Gayatri G.	Smt. Mangalam Muthuswamy
36.	Smt. Hema Malini Endowment (Instituted by Smt. Jaya Chakravathy)	Kum. Gayatri G.	Smt. Mangalam Muthuswamy
37.	Indian Bank Endowment	Kum. Gayatri G.	Smt. Mangalam Muthuswamy
38.	Veenai Suguna Memorial (Instituted by Smt. Subhasini Giridhar)	Smt. Mythili S.	Smt. Mangalam Muthuswamy
39.	Vaikom Krishna Iyer Memorial (Instituted by Shri. K. Sivarama Krishnan)	Kum. Anita Nair	Smt. Mangalam Muthuswamy
40.	Lalitha Gurunadham Memorial (Instituted by Smt. Kamala Vivekanandan)	Kum. Anita Nair	Smt. Mangalam Muthuswamy
41.	Indian Bank Endowment	Kum. Anita Nair	Smt. Mangalam Muthuswamy
42.	K. S. Narayanaswamy Memorial (Instituted by Smt. Kalyani Sharma)	Kum. Gayatri G.	Smt. Mangalam Muthuswamy
43.	Indian Bank Endowment	Smt. Jyothi R.	Smt. Mangalam Muthuswamy
VIOLIN :			
44.	Shri. Jayaram Mani Endowment (Instituted by Shri. Jayaram Mani)	Kum. Shalini S.	Shri. S.R. Balasubramanian
45.	Indian Bank Endowment	Kum. Shalini S.	Shri. S.R. Balasubramanian
46.	Lakshmi Easwar Memorial (Instituted by Shri. T.N.P. Easwar)	Kum. B. N. Mahathy	Shri. S.R. Balasubramanian

S.No.	Title of Endowment / Memorial	Name of the Awardee	Name of the Teacher
47.	Indian Bank Endowment	Kum. B. N. Mahathy	Shri. S.R. Balasubramanian
48.	V. Sridhar Memorial (Instituted by Shri. G.R. Rao)	Kum. B. N. Chinmayee	Shri. S.R. Balasubramanian
VIOLIN :			
49.	Indian Bank Endowment	Kum. B. N. Chinmayee	Shri. S.R. Balasubramanian
50.	Smt. Mahalakshmi Anantaramiah	Kum. B. N. Mahathy	Shri. S.R. Balasubramanian
51.	Sangeetha Bhushanam Prof. T. S. Krishnaswami Memorial	Kum. B. N. Chinmayee	Shri. S.R. Balasubramanian
52.	Indian Bank Endowment	Kum. Shalini S.	Shri. S. R. Balasubramanian
FLUTE :			
53.	Indian Bank Endowment	Master Karthik S.	Smt. Satva Srinath
54.	Indian Bank Endowment	Shri. Ramachandran S.	Smt. Satva Srinath
MRUDANGAM :			
55.	Shri Jayaram Mani Endowment (Instituted by Shri. Jayaram Mami)	Master Devanand Menon	Smt. Jayalakshmi Gopalakrishnan
56.	Indian Bank Endowment	Master Devanand Menon	Smt. Jayalakshmi Gopalakrishnan
57.	S. K. Patil Memorial (Mrudangam)	Master Srinivas	Smt. Jayalakshmi Gopalakrishnan
58.	S. K. Patil Memorial (Mrudangam)	Master Shankaranarayanan S.	Shri. T. S. Nandakumar
59.	K. S. Narayanswami Memorial	Master Devanand Menon	Smt. Jayalakshmi Gopalakrishnan
60.	Indian Bank Endowment	Master Manoj N.	Shri. T. S. Nandakumar
61.	Indian Bank Endowment	Master Sriram R.	Shri. T. S. Nandakumar
62.	Indian Bank Endowment	Master Sangeet V.	Shri. T. S. Nandakumar

S.No.	Title of Endowment / Memorial	Name of the Awardee	Name of the Teacher
SITAR :			
63.	Vijayalakshmi Kasturi Memorial (Instituted by S. R. Kasturi)	Shri. Bhushan Goggad	Shri. P. V. Parchure
64.	Vijayalakshmi Kasturi Memorial (Instituted by S. R. Kasturi)	Shri. Bhushan Dhabekar	Shri. P. V. Parchure
65.	Indian Bank Endowment	Shri. Bhushan Goggad	Shri. P. V. Parchure
TABLA :			
66.	Indian Bank Endowment	Master Anurag S.	Shri. Rajansingh Thakur
67.	Indian Bank Endowment	Master Chirag S.	Shri. Rajansingh Thakur
HARMONIUM :			
68.	Indian Bank Endowment	Shri. Prabhu Rathod	Shri. Pannalal Banerjee
69.	Indian Bank Endowment	Shri. Ramesh M.	Shri. Pannalal Banerjee
70.	Indian Bank Endowment	Smt. Chandrika Mehta	Shri. Pannalal Banerjee
DANCE:			
71.	Lakshmi Narasimha Charitable Trust Endowment	Kum. Bhuvaneshwari	Shri. Raj Naidu
72.	Indian Bank Endowment	Kum. Bhuvaneshwari	Shri. Raj Naidu
73.	Lakshmi Narasimha Charitable Trust Endowment	Kum. Sravya Reddy	Shri. Raj Naidu
74.	Indian Bank Endowment	Kum. Sravya Reddy	Shri. Raj Naidu
75.	Indian Bank Endowment	Kum. Sunita Padhi	Shri. Raj Naidu

Obituary

R.S. MANOHAR DEAD



The veteran film actor and thespian, who played a significant role in elevating the Tamil theatre to greater heights, passed away recently. He had acted in nearly 200 films and was responsible for the staging of 31 plays. The plays were mainly related to historical incidents and mythological stories and were staged nearly 8000 times. Some outstanding plays were Ilangeswaran, Chanakkiya Sabadam, Indrajith, Sukrachariyar and Thirunavukkarasar. He pioneered many developments in stagecraft which included dramascopes with stereophonic sound system, split second transformation of scenes and pyrotechniques to represent battle scenes. Closer home, Manohar had successfully staged a number of plays in the Sri Shanmukhananda auditorium.

Manohar will be principally remembered by the theatre loving public for his immense contributions to the Tamil stage. After Nawab Rajamanikkam, he was the one who elevated the theatre to a higher plane by staging excellent plays in which improved stage craft played a significant role. □



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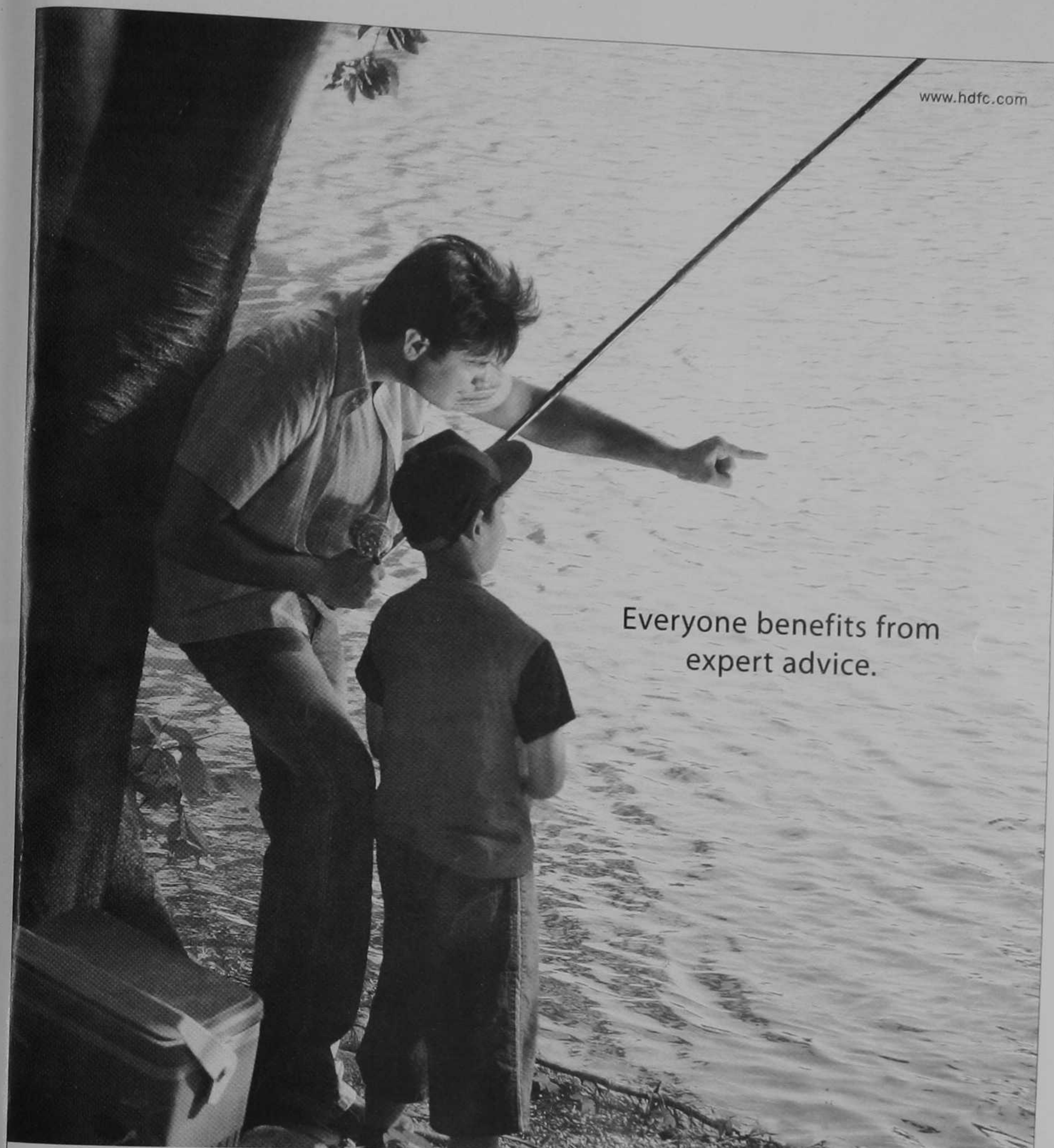
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